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No. 75
Jan. 2000

CAZMIR INFANTINO

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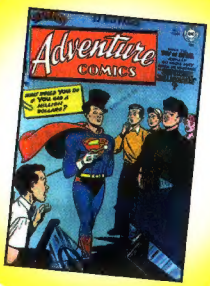

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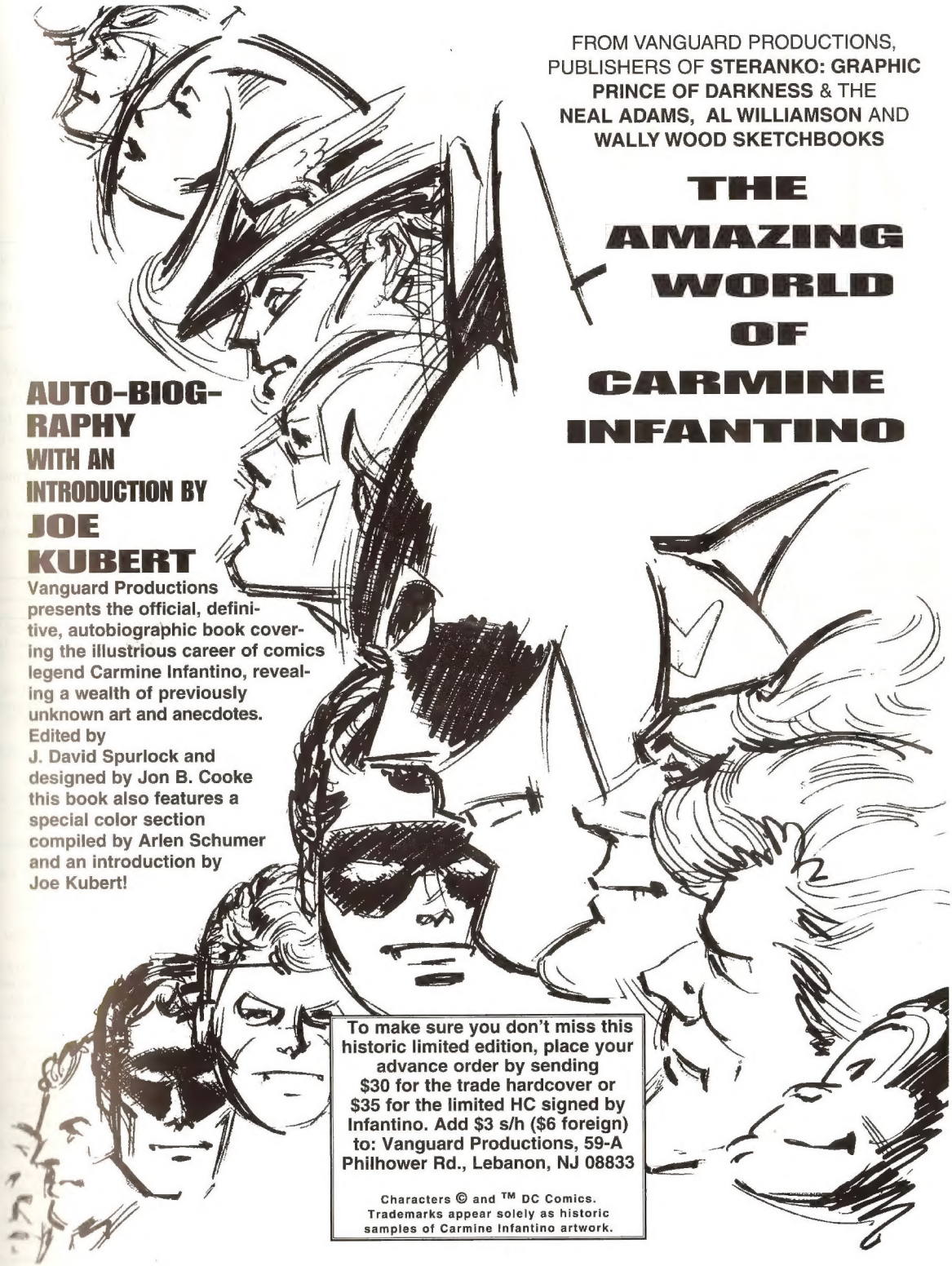

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THE AMAZING WORLD OF CARMINE INFANTINO

AUTO-BIOG-RAPHY WITH AN INTRODUCTION BY JOE KUBERT

Vanguard Productions presents the official, definitive, autobiographic book covering the illustrious career of comics legend Carmine Infantino, revealing a wealth of previously unknown art and anecdotes. Edited by J. David Spurlock and designed by Jon B. Cooke this book also features a special color section compiled by Arlen Schumer and an introduction by Joe Kubert!

To make sure you don't miss this historic limited edition, place your advance order by sending $30 for the trade hardcover or $35 for the limited HC signed by Infantino. Add $3 s/h ($6 foreign) to: Vanguard Productions, 59-A Philhower Rd., Lebanon, NJ 08833

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SELECTED LOTS FOR BID FROM THE AUCTION - CLOSING DATE: EARLY FEBRUARY, 2000!

Introduction: The complete catalog will be mailed during early to mid-January. Below you will find a very small sampling of the wealth of material in the auction. The entire catalog will have over 1,100 lots, most of which are just as good (or better!) than what you see here. Feel free to bid from this ad (see rules on page 4 of this ad), check out our web page which, by early January, will have the full text and full color illustrations of all of the auction lots or send $2.00 for your illustrated catalog today!

Please accept my apologies for the delay. I hope you will agree it was worth the wait! Catalogs already requested will be mailed in early to mid-January.

Accreditation: Founding member of the American Association of Comic Book Collectors (AACC); Member of the AACC grading committee for Sotheby's comic auction from 1993-1996 and 1998; present/past advisor to Overstreet, the Comic Book Marketplace, CBG Price Guide, Comics Source; winner of CBG's customer service award.

Satisfaction guaranteed. Over 15,000 lots sold in past auctions, *less than 1/3 of one percent returned!*

Lot, Description, Estimated Retail Value:

MARVEL COMICS:

281 **AMAZING ADULT FANTASY #8** (Jan 62) Solid GD+, 2 pcs MT LR FC over tr, lt yllg. Last 10 cent issue features Ditko and Stan Lee! $ 50 - 75

177 **AMAZING SPIDER-MAN #11** (Apr 64) Glossy VG, lt yllg, lt ar dt FC. $ 80 - 100

222 **AMAZING SPIDER-MAN #13** (Jun 64) Very solid FaGD, several pcs MT FC & BC, yllg. Complete and very decent reading copy. 1st app. Mysterio! $ 40 - 50

223 **AMAZING SPIDER-MAN #15** (Aug 64) VG, glossy, lt yllg to off wht, sm ink mark near "12 cent" cover price, "Spiderman-Kraven" written in lwr margin of BC, 1/2" tr RE FC. Quite decent issue featuring 1st app Kraven and 1st mention Mary Jane Watson! $ 95 – 110

224 **AMAZING SPIDER-MAN #16** (Sep 64) Glossy GVG, partial BSP, 1/2" x 2" pc out UE BC, lt yllg to off wht. Spider-Man battles Daredevil. $ 50 - 60

154 **AMAZING SPIDER-MAN #17** (Oct 64) Glossy sharp GVG , lt yllg to wht paper, the LL corner BC has a 1.75" x 2.25" triangular pc out, otherwise a very solid and nice issue! 2nd app Green Goblin! $ 70 - 85

205 **AMAZING SPIDER-MAN #28** (Sep 65) Glossy sharp FN+, creamy paper. Origin and first appearance of "The Molten Man!" Great black cover! $ 110 - 125

192 **AMAZING SPIDER-MAN #121** (Jun 73) Glossy sharp FVF, off-wht to wht paper! Death of Gwen Stacy issue. $ 45 - 55

193 **AMAZING SPIDER-MAN #122** (Jul 73) VGF, off-wht, 1/8" x 1/4" triangular chip LL corner FC. Death of Green Goblin issue! $ 26 - 32

236 **ARRGH! #1-5 COMPLETE SET** (1974): #1 Sharp FVF; #2-5 all VG to FN+, VGF ave. $ 15 - 20

155 **AVENGERS #4** (Mar 64) Glossy GD+, partial BSP, lt yllg. 1st S.A. Captain America! $135 - 150

157 **CAPTAIN AMERICA #100** (Apr 67) Glossy FN, sl yllg to wht. Nice issue! $ 60 - 80

237 **CAT, THE #1-4 COMPLETE SET** (1972): #1 Sharp FVF; #2 FN; #3 FN-; #4 VGF. Origin and 1st app The Cat. Wood, Severin, Starlin art! $ 18 - 25

30 **DAREDEVIL #1** (Apr 64) VG, glossy, YPG, minor color touch at staples & bottom of "?" at BE FC visible inside FC, <1/8" triangular pc out LR corner FC. Attractive for grade. Features origin/1st app Daredevil; Everett cover/art! $220 - 250 RSV

31 **DAREDEVIL #2** (Jun 64) Sharp glossy VG+, lt yllg. Fantastic Four cameo, 2nd app Electro! $ 90 - 110 RSV

32 **DAREDEVIL #3** (Aug 64) Sharp glossy VG, some minor marvel chips UE & BE cvr, lt yllg. Origin & 1st app of "The Owl"! Signed by Stan Lee LR corner FC! $62 - 75 RSV

226 **DAREDEVIL #4** (Oct 64) VG-, lt TEC, sl YEP. $ 50 - 60

173 **DAREDEVIL #7** (Apr 65) Glossy, lt yllg, nice VG+, possible trim since upper width is 6 7/8" and lower width is 6 11/16". $ 50 - 65

174 **DAREDEVIL #10** (Oct 65) Glossy, FN+, sl yllg to off wht, attractive issue. $45 - 55

227 **DAREDEVIL #11** (Dec 65) Glossy sharp FN+, 3/16" tr RE FC, creamy to wht paper, ar dt FC $ 22 – 30

213 **DAREDEVIL #26-39 RUN!** Fourteen consecutive well matched issues, ranging from nice VG to nice FN, VGF average; sl yllg to off wht paper. Includes Spider-Man and Fantastic Four cross-over issues. $ 80 – 110

Lot, Description, Estimated Retail Value:

MARVEL COMICS:

254 **DEADLY HANDS OF KUNG-FU LOT OF 8 ISSUES:** #6, 8, 11-14, 24, Special Album Ed #1. All VGF to FN+, nice FN- ave except #14 GD & SpEd VF-. Bruce Lee photos & articles in some, plus many great artists (Perez, Adams, Chaykin, Zeck!) $ 32 - 48

202 **FANTASTIC FOUR #25** (Apr 64) Glossy sharp VFNM, exceptionally nice off wht to wht copy does have a possible 1/32" trim along RE FC since FC is that much narrower than 1st page. Check it out on the web, still an exceptional copy of the first Hulk vs Thing battle! $ 275 -350 RSV+

232 **FANTASTIC FOUR #27** (Jun 64) Glossy beautiful FVF, very sharp book, creamy to off wht paper. 1st Dr Strange x-over. $ 80 - 110 RSV

35 **FANTASTIC FOUR #33** (Dec 64) FN, glossy, flat, creamy paper. $27 - 33 RSV

148 **FANTASTIC FOUR #48** (Mar 66) Glossy VG+, 1/3" pc tape inside FC over 1/4" tr at RE FC, nice creamy to wht paper, very sharp spine. Partial origin & 1st app of the Silver Surfer by Lee & Kirby! $150 - 180

149 **FANTASTIC FOUR #49** (Apr 66) VG, TEC, sl YEP. 2nd Silver Surfer & Galactus $ 48 - 60

150 **FANTASTIC FOUR #50** (May 66) VG+, sl yllg. Silver Surfer battles Galactus! $ 55 - 65

37 **FANTASTIC FOUR #73** (Apr 68) VFNM, glossy, v sl yllg, beautiful copy. Great cover shows FF vs Daredevil, Thor and Spider-man! $28 - 35 RSV

38 **FANTASTIC FOUR #84 and #86 TWO NICE ISSUES:** #84 VF-, sl yllg; #86 NM-, creamy to wht paper, sharp! Beautiful copies $40 - 50 RSV

414 **FANTASTIC FOUR #110 UNDISCLOSED VARIANT COVER(?)** (May 71) FN-. Overstreet says the regular edition has green faces and the variant has flesh faces and a green Thing. Well, this one has flesh faces and a normal Thing! In other words, this should be the proper coloring. Is it rare? You tell me - I guess the bidding will tell us all! $ 7 - 50

29 **FANTASTIC FOUR ANNUAL #1** (1963) Glossy clean flat NM, creamy pages & cvr; close inspection reveals ex minor stress along edges of FC, primarily due to production. This is an exceptional copy! Check out the images on the web, there is a high resolution image so you can fully check the book out. $600 - 800 RSV+

151 **FANTASTIC FOUR ANNUAL #2** (1964) Glossy VG-, off white paper, typical 2.75" upper & 1" lwr sp spl but otherwise very nice square bound issue. $ 55 - 65

103 **FANTASY MASTERPIECES #1** (Feb 66) FVF, lt yllg, just slight color break at LR and UL corners keeps this book from grading higher. $ 20 - 28

259 **HOMER THE HAPPY GHOST #1-4** (1969): #1 VG; #2 FN-; #3 VG, DS and foxing UE; #4 GD due to cvr det, rusty staples & stains at spine. Hard to find revival series from 1969! $ 35 – 45

344 **INCREDIBLE HULK #4** (Nov 62) Solid PrFA, extensive DS, water damage, mold stains, large pc masking tape FC, about .5" x 1.75" pc out UR corner FC & 1st page but virtually complete solid reading copy! $ 25 - 40

CONTINUED NEXT PAGE (AD Page 2)! ➔

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← CONTINUED FROM AD PAGE 1!

Lot, Description, Estimated Retail Value:

MARVEL COMICS:

153 **IRON MAN #1** (May 67) Glossy sharp VG+, v sl TEC, creamy pages, 1/8" x 1/4" triangular chip LR corner FC. $ 55 - 70

124 **JOURNEY INTO MYSTERY LOT OF THREE BOOKS:** #57 (Mar 60) Glossy GD, 1/3" x 1/2" triangular pc out UL corner FC, sm pc out UR Corner FC, lt yllg, solid; #71 (Aug 61) GD, CF det, just wear!; #78 (Mar 62) GD-, sm chip at lwr spine, 3" tr BC, yllg, Dr Strange prototype! $ 45 - 60

169 **JOURNEY INTO MYSTERY #97** (Oct 63) Sharp VGF, irregular reflectivity loss to gloss on FC, lt yllg. Tales of Asgard series begins! $ 35 - 45

170 **JOURNEY INTO MYSTERY #99** (Dec 63) Nice VGF but has mod stain FC, net VG-; THOR #193 (Nov 71) FVF creamy paper, Silver Surfer! $ 35 - 45

107 **JOURNEY INTO UNKNOWN WORLDS #37 (#2)** (Dec 50) FaGD, 1/4" x 3/4" triangular pc out UR corner FC, 1/4" pc out center of spine, mod SR, tanning paper. Classic exploding words sci-fi cover with Everett cover & art "When Worlds Collide"; Hitler story. $ 50 - 80

315 **JOURNEY INTO UNKNOWN WORLDS #5** (Jun 51) FaGD, would be quite nice but for extensive DS at spine and rusty staples/stains, BSP. Paper is o/w nice. Quite decent and complete, considering! $ 32 - 50

241 **JUNGLE ACTION #1-4 (1972)** #1 VF, lt yllg; #2 VF-, creamy; #3 VFNM, off wht; #4 VFNM, off wht. $ 24 - 30

247 **LI'L KIDS LOT OF ISSUES #2, 5, 7, 8 (1970):** Incredibly hard to find Marvel series featuring Little Archie type humor characters. All four are glossy, creamy or better paper, fresh FN to VF, FN+ average and very nice! $ 40 - 80

41 **MARVEL COMICS SUPER SPECIAL #1 KISS** (Sep 77) Nice VG, 1.5" sp spl from BE spine to lwr staple. Great Weiss & Morrow cover. $18 - 25

258 **NIGHT NURSE #1-4 COMPLETE SET** (1972): #1 Sharp VG+; #2 nice VG; #3 FN+; #4 VG. Way out classic series is not easy to find. $ 55 - 70

306 **NIGHT NURSE #1** (Nov 72) Sharp FVF, glossy, sharp, off white to wht. $ 30 – 40

268 **PETER THE LITTLE PEST #1, 2** (1969): Both nice FN, hard to find! $ 20 - 40

260 **RED WOLF #1-9 COMPLETE SET (1972):** #1 FN+; #2 VFNM; #3 VF; #4 NM; #5 FN; #6 NM-; #7 VF+; #8 VFNM; #9 FVF. Most with yllg. Severin, Tuska art. $ 50 - 70

156 **SILVER SURFER #1** (Aug 68) Solid VG, sl SR, sl yllg to wht paper, 3/4" tr LE BC, nice issue! $ 78 - 90

204 **SILVER SURFER #4** (Feb 69) Glossy nice FN, creamy to white $ 105 - 120

108 **STRANGE TALES #2** (Aug 51) FA, complete. FA due to extensive damp, rust, mold stains and water crinkle to paper, cvr det, some chips. Even so, a complete and solid reading copy. $ 50 - 75

152 **STRANGE TALES #107** (Apr 63) Glossy VG+, mod SR, creamy to white paper, nice issue. Human Torch and Sub-Mariner battle, their 1st x-over outside the F.F.! $ 40 - 50

142 **TALES OF SUSPENSE #41** (May 63) Glossy VG+, small 1/8" x 1/4" pc out LL corner FC, lt yllg. A nice clean copy. Third Iron Man! $ 110 - 135

143 **TALES OF SUSPENSE #42** (Jun 63) Glossy VGF, lt yllg. Early Iron Man $75 - 90

144 **TALES OF SUSPENSE #43** (Jul 63) Glossy VGF, creamy paper, very sharp issue. $75 - 90

145 **TALES OF SUSPENSE #46** (Oct 63) Glossy VG, sl yllg to wht paper, 1" pc tape over sm tear inside FC. 1st Crimson Dynamo! $ 40 - 50

146 **TALES OF SUSPENSE #47** (Nov 63) Glossy VG, sl yllg, minor ink in comic code seal FC. $ 40 - 50

162 **TALES OF SUSPENSE LOT OF TWO BOOKS:** #62 (Feb 65) Nice FN+; #65 VG+. Both books with nice off wht paper and much gloss. Origin of The Mandarin, 1st S.A. Red Skull! $ 45 - 55

164 **TALES OF SUSPENSE #74, 76, 77, 80, 81, 83-88, 90, 93, 94, 96, 98.** All 16 books from VG to VF-, nice FN- ave, mostly glossy and nice paper quality! A great starter set. $ 150 - 200

171 **TALES TO ASTONISH LOT OF 5:** #56 (Jun 64) Glossy VG, some ink FC; #57 (Jul 64) VG, some marker FC; #65 (Mar 65) VG-, some marker FC; #68 (Jun 65) VG, minor marker FC; #100 sharp VGF. Includes early Spider-Man in issue #57. $ 60 - 75

357 **WESTERN OUTLAWS AND SHERIFFS #67** (Jun 51) Glossy FN by wear but two punctures FC, lt TEC, v sl YEP, net grade of VG. Cannibalism story. $ 30 - 40

191 **X-MEN #5** (May 64) Glossy solid VG-, 1/8" x 5/16" chip RE FC, yllg. Magneto & Evil Mutants cvr/story. $ 65 - 80

175 **X-MEN #10** (Mar 65) Glossy nice FN, sl yllg. Attractive issue with first Silver-Age Ka-Zar! $90 - 100

176 **X-MEN #59** (Aug 69) Sharp VF-, off-wht to wht paper! $32 - 40

147 **X-MEN GIANT-SIZE #1** (Sum 75) Glossy sharp VG+, sl yllg to white. The issue that started the revitalization of the X-Men! $ 90 - 110

Lot, Description, Estimated Retail Value:

D.C. COMICS:

2 **ACTION COMICS #23** (Apr 40) Solid GD, lt yllg, USP, partial BSP, no pcs missing, partial sp spl & sp tears, lt abrasion to RE FC in white area. Overall flat and solid copy lower grade copy features 1st app Luthor, 1st mention of Daily Planet, 1 panel ad for More Fun Spectre! $550 - $600

3 **ACTION COMICS #72** (May 44) FA due to det cvr, pcs out FC & sp, few tears on o/w solid pgs, possible missing ad pg, lt yllg. Great reader! $30 - 35

207 **ADVENTURE COMICS #300** (Sep 62) Glossy very sharp VG+, very lt 1" DS LR area FC, creamy to white paper! Mon-el joins Legion! $ 70 - 95

6 **ALL AMERICAN MEN OF WAR #11** (Jun 54) VGF, flat, no tears, creamy cvr, YEP. Very attractive copy! Scarce pre-code 50s DC. $70 – 80

203 **ATOM #1** (Jul 62) Clean, flat, glossy VGF, creamy cvr, lt YEP. A nice attractive copy of the Atom in his own magazine! $ 160 - 200 RSV+

217 **ATOM #7** (Jul 63) VG, off wht to wht paper. 1st Atom and Hawkman team-up! 1st Hawkman app. since Brave and the Bold tryouts. $ 50 - 60

195 **BATMAN #50** (Dec 47) Apparent VG+, glossy, creamy pgs/cvr. Has some color touch at spine, magic tape along inside of spine & two pcs inside FC, some chipping. Overall net GVG. Still a solid, collectible classic Two-Face FC! $120 - 160

119 **BATMAN #72** (Aug 52) FA cvr due to almost complete BSP, sl brittleness to cvr, chips, tanning; nice clean sharp VG/better pages with TEP. Net grade of FaGD $ 40 - 60

196 **BATMAN #75** (Feb 53) Glossy sharp VGF, 1" sp spl BE, 1/8" sp spl UE, 5/16" tr LE BC. Clean attractive issue, great Gorilla cover! $125 - 150

420 **BATMAN #132** (Jun 60) Glossy VG+, sub cr, USP, lt YEC, lt YEP. Nice copy. $ 30 - 36

421 **BATMAN #138** (Mar 61) Sharp glossy FN+, lt yllg. $ 50 - 60

422 **BATMAN #139** (Apr 61) Glossy VG-, sl yllg, nice! $ 28 - 33

425 **BATMAN #151** (Nov 62) FN, sl yllg. $27 - 35

428 **BATMAN #155** (May 63) Solid GVG, USP, yllg. First S.A. Penguin. $ 38 - 46

432 **BATMAN #165** (Aug 64) FN+, yllg. $ 30 - 36

434 **BATMAN #169** (Feb 65) Sharp FN-, LSP, creamy paper. 2nd S.A. Penguin. $ 32 - 40

197 **BATMAN #171** (May 65) Solid sharp VG, creamy paper, lt DS visible LR corner FC & on BC (not pages). 1st app Riddler since 1948! $ 70 - 100

438 **BATMAN #180** (May 66) Glossy FVF, sharp, creamy paper. $ 25 - 30

437 **BATMAN #181** (Jun 66) VG, v sl YPG. Poison Ivy, Batman & Robin poster centerfold! $ 25 - 30

440 **BATMAN LOT OF 6 ISSUES:** #182 VG; #183 VGF, USP; #184 VG+, sub cr; #186 VGF; #188 sharp VG+, sub cr; #189 VG+. Six nice books, 2nd Poison Ivy, Joker cvr/story, more! $ 70 - 85

198 **BATMAN #200** (Mar 68) NM-, white cover, creamy pages, 1/16" chip UL corner BC. Another classic cover in this sharp issue! Origin retold, Joker cameo! $100 - 125

443 **BATMAN #200** (Mar 68) VG, yllg, lt marker BC. $22 - 26

445 **BATMAN #201-210** (May 68 - Mar 69) All VG to FVF, nice VGF ave except #210 which is GD+. $ 60 - 80

449 **BATMAN LOT OF 6 ISSUES:** #211 GD; #212 FA; #213 nice VGF, giant size 30th ann issue; #214 FN+; #215 FN-; #216 FN+. $ 30 - 40

448 **BATMAN #218** (Feb 70) Glossy VF, giant size! Creamy to white paper! $ 25 - 35

450 **BATMAN #220-229**: #220 VF-; #221 FN, LSP; #222 GVG, LSP; #223 (Giant) FN-; #224 VF; #225 GD; #226 FN; #227 FN; #228 (Giant) FVF; #229 FN-. $ 60 - 80

451 **BATMAN LOT:** #230 FN; #231 FN+; #233 FN+, giant; #234 VG, giant size, Two-Face; #242 VG; #243 VG; #245 VG+ $ 50 - 60

454 **BATMAN #259** (Dec 74) VFNM, off white to white. Hard to find nice 100 page giants! $ 15 – 25

455 **BATMAN #260-269:** All GD+ to FN-, VG ave. Three 100 page giants! $ 28 - 35

457 **BATMAN #280-289:** All VG to VF+, FN ave. $ 30 - 36

160 **BEWARE THE CREEPER #1** (Jun 68) FN+, creamy to off wht paper. Ditko cover and art. $ 25 – 30

398 **BOOKS OF MAGIC LOT OF 49 BOOKS:** May 94 Series #1-46, Annual #1; HellBlazer/The Books of Magic #1, 2. All 49 books FN to NM, mostly NM but call it VF ave to be conservative. Fantastic series features wonderful covers by Kaluta and others. Easy retail of $ 75 – 125

280 **BRAVE AND THE BOLD #18** (Jul 58) Glossy GD+, would be better but wrinkling and DS along edge with chipping at lwr edge of spine, some yllg, cause this previously very sharp book to be downgraded. Classic grey-tone cover. $ 35 - 50

194 **BRAVE AND THE BOLD #34** (Mar 61) Glossy VG+, lt yllg to creamy paper, nice issue! Slight chance of unobtrusive trim since book is not quite 6 7/8" wide at top but is almost 6 15/16" wide at bottom. If this is the case it is not at all obvious. Nice issue of this first appearance and origin of the Silver Age Hawkman! $300 – 400

186 **BRAVE AND THE BOLD #54** (Jul 64) GD, lt yllg, 1" UE sp spl. Tn Titans! $ 26 –35

360 **DETECTIVE COMICS #40** (1940) POOR, extensive water damage, mold, staining, etc. First page torn in two and very bad shape, only partial det FC and BC, does have all interior pages! O.K., this copy is in BAD shape, keep that in mind when bidding. It is a great filler copy! Contains the origin and 1st app. of Clayface! Overstreet is $580 in Good. $ 50 - 200

120 **DETECTIVE COMICS #115** (Sep 46) Solid FaGD, would be better but has many 1/16" worm holes, small bug chips along edges, a few larger chips, pc out top of spine (cvr), 1/2" worm trail in margin only of most pages, yllg. Solid reading copy. $ 45 - 70

246 **EIGHTY PAGE GIANT #1, 6, 13, 15:** #1 GD, some sp spl; #6 FA due to 1/2 BC gone; #13 nice VG, mod SR; #15 GD, some sp spl. $ 70 - 90

127 **FLASH COMICS #72** (Jun 46) Sharp VGF, yllg, partial BSP, a couple lt & sm stains FC, overall very nice issue! $160 - 200

CONTINUED NEXT PAGE (AD Page 3)! →

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← CONTINUED FROM AD PAGE 2!

Lot, Description, Estimated Retail Value:

DC COMICS:

54 **FOX AND THE CROW BOOKS:** #45 (Dec 57) VGF; #63 (Sep 60) GD+. $ 25 - 35

210 **FURY OF FIRESTORM #61 (Jul 87) SUPERMAN LOGO VARIANT:** NM, sharp! $ 25 - 50

182 **GANG BUSTERS #50** (Feb 56) Glossy FN-, nice creamy paper. $ 20 - 30

283 **G.I. COMBAT #44(#1)** (Jan 57) Very solid GVG, book has unneeded tape at upper spine, inside FC, BC, and tape stains on bottom of some pages were tape was removed; some browning and1.5" lwr sp spl. Better condition wearwise. This is the first D.C. issue! $ 65 - 90

159 **GREEN LANTERN #6** (Jun 61) GVG, glossy, sl yllg, partial BSP. $ 40 - 50

231 **HAWK AND DOVE #1** (Sep 68) Nice FVF, white paper! Ditko cover and art on this attractive issue. $ 25 - 35 RSV

206 **HAWKMAN #2** (Jul 64) Fine, nice copy, sl yllg to creamy paper! $ 55 - 70

166 **HAWKMAN NICE LOT OF SIX ISSUES:** #5 (Jan 65) Glossy sharp FN+; #7 FN+, address stamp LR corner 1st pg; #8 VG; #13 VF-; #14 FVF; #15 VF-. All with nice paper, mostly off wht or better! $ 130 - 180

309 **HOUSE OF MYSTERY #1** (Dec 51) Solid GD-, nice lt yllg to wht paper, has had three extraneous staples removed, some trs at spine. Overall a very solid low grade copy, no serious problems, just wear! $ 170 - 220

310 **HOUSE OF MYSTERY #21** (Dec 53) Glossy sharp VGF, couple color flakes FC, nice creamy to off white paper. $ 65 - 90

34 **HOUSE OF MYSTERY #144** (Jul 64) VF, 1/16" color flake UE FC, creamy pages, lt YIC, lt sun shadow UR FC and UE BC. Nice clean flat beautiful copy. 2nd J'onn J'onzz Martian Manhunter story in House of Mystery! $82 - 110 RSV

181 **HOUSE OF SECRETS #92** (Jul 71) Extremely sharp FVF, ar dt UR corner FC, six small "indentation" marks FC (1/8" ea) that do not break color, very close inspection reveals small 1/8" x 1/4" triangular crease LR corner FC with well matched color touch (no bleed through), sl yllg. Pointing out all that makes this issue sound bad, it's not! I easily thought it was VFNM at first. Nice copy of the first Swamp Thing appearance with classic Wrightson art! $ 150 - 225

243 **ISIS #1-8 COMPLETE SET** (1976): All FN to VFNM, nice FVF ave. $ 20 - 28

209 **JUSTICE LEAGUE #3 (Jul 87) SUPERMAN LOGO, YELLOW BACKGROUND VARIANT:** NM, sharp book! $ 20 - 40

187 **JUSTICE LEAGUE OF AMERICA #8** (Jan 62) Glossy VG, mod DS FC, 1/2" tr UE FC, creamy to off wht paper. Nice issue, 1st 12 cent cover price issue. $ 50 - 65

218 **JUSTICE LEAGUE OF AMERICA #9** (Feb 62) VG, off wht to wht paper! 1st origin JLA $ 65 - 80

188 **JUSTICE LEAGUE OF AMERICA #12** (Jun 62) VG+, off wht cvr, YPG. Origin and 1st app. Dr. Light. $ 38 - 48

219 **JUSTICE LEAGUE OF AMERICA #16** (Dec 62) FN, sl yllg to wht. Nice! $ 44 - 60

167 **MY GREATEST ADVENTURE LOT OF SIX PRE DOOM PATROL ISSUES:** #53 (Mar 61) Glossy FN, YEC, YEP; #55 (May 61) Glossy VGF, lt TEC, lt TEP; #57 (Jul 61) Glossy FN-, yllg, v lt foxing BE FC; #75 (Jan 63) FN-, yllg; #78 (Apr 63) sharp VGF, lt SR, creamy paper. $ 80 - 110

129 **NEW ADVENTURES OF CHARLIE CHAN #5 AND 6:** #5 (Feb 59) Glossy GD+, lt TEC, lt TEP, 1/2" upper & 1" lwr sp spl, couple 1/4" chips at spine; #6 FaGD, complete, söiling & DS, part sp spl. Two decent reading copies, great T.V. series! $ 55 - 75

57 **OUR ARMY AT WAR - FIVE EARLY ISSUES:** #15 (Oct 53) FaGD; #30 (Jan 55) GD-, CF det; #39 (Oct 55) GD-, mod DS, 1/4" x 3/8" pc out UL corner FC; #46 (May 56) VG-, lt sub cr & fingerprints Right side FC; #51 (Oct 56) VG, lt sub cr. Nice lower grade copies and hard to locate! $ 90 - 120

282 **OUR FIGHTING FORCES #1** (Oct 54) Solid FA+, some chipping along spine and LR, LL corners of book off wht cvr, BEP with some brittleness, spine mostly split. Still a complete and decent low grade reading copy. Grandenetti cover and art. $ 50 - 75

126 **REAL SCREEN COMICS #13** (Aug 47) Sharp FN+, lt yllg, v sl bend (not crease) near spine, lt sun shadow RE FC, sun shadow UE BC. A very attractive copy! $ 55 - 70

239 **SECRET ORIGINS #1-3** (1973): #1 VF; #2 FN; #3 FN. All with yllg. $ 20 - 30

314 **SENSATION COMICS #55** (Jul 46) Very attractive VGF, clean and sharp, white cvr, creamy pages, close inspection reveals probable professional trim to RE (LR corner is slightly rounded). At first glance this book looks much nicer. $ 85 – 120

199 **SHOWCASE #32** (Jun 61) Glossy sharp VGF, yllg, sm chip BE FC $ 80 - 100

345 **SHOWCASE #38** (Jun 62) Glossy solid GVG, 3/4" upper sp spl & 5/8" lower sp spl, yllg. Second appearance of the Metal Men! $ 57 – 70

199 **SHOWCASE #32** (Jun 61) Glossy sharp VGF, yllg, sm chip BE FC $ 80 - 100

345 **SHOWCASE #38** (Jun 62) Glossy solid GVG, 3/4" upper sp spl & 5/8" lower sp spl, yllg. Second appearance of the Metal Men! $ 57 - 70

Lot, Description, Estimated Retail Value:

D.C. COMICS:

316 **STRANGE ADVENTURES #49** (Oct 54) Solid GD+, flat SR, CF det, creamy to white paper. Very decent copy. Last Captain Comet issue! $ 40 - 60

109 **SUPERBOY #15** (Jul 51) Solid GVG, crease near LE FC, solid creamy to wht paper. $ 90 – 120

4 **SUPERMAN #12** (Sep 41) Poor due to det FC & BC w/much damage, upper spine of pgs DS and some brittleness, soiling, rest of pgs lt yllg and decent. Pages are complete! Great reading copy! $ 40 - 60

5 **SUPERMAN #23** (Jul 43) GD, USP, partial LSP, .25" sq pc out BE FC, 1.5" pc tape over tr RE FC, lt yllg. 16 pgs before & 12 pgs after CF as published. Solid lower grade example still decent. $115 - 130

62 **SUPERMAN'S GIRL FRIEND LOIS LANE - THREE BOOKS:** #21 (Nov 60) VGF; #30 (Jan 62) Sharp FN+; #68 (Oct 66)nice VG, 80 page giant! $55 - 65

250 **SUPERMAN'S GIRL FRIEND LOIS LANE CATWOMAN LOT:** #70 (Nov 66) GD, yllg, DS RE margin most pgs; #71 (Jan 67) GD, USP, lt yllg. 1st and 2nd app. Silver-Age Catwoman, Batman & Robin cameos. $ 30 – 40

308 **TALES FROM THE UNEXPECTED #8** (Dec 56) Nice VG+, creamy to white paper, lt DS lwr middle FC, ar dt FC. Very nice copy. $ 60 – 90

179 **TEEN TITANS #1** (Feb 66) Sharp VG+, sl yllg. Clean solid book! $ 50 - 70

180 **TEEN TITANS #2** (Apr 66) FVF, yllg, nice book! $ 40 - 50

59 **TOMAHAWK - THREE ISSUES:** #26 (Aug 54) Clean flat nice VG, creamy paper; #87 (Aug 63) VG-; #95 (Nov 64) FN-. Nice books! $ 40 - 50

235 **WEIRD WORLDS #1-10 COMPLETE SET (1972):** Wonderful series featuring Neal Adams, Anderson, Chaykin, Kaluta, Orlando, Wrightson! 1st Iron Wolf and 1st John Carter Warlord of Mars! #1 Sharp FVF; #2 VGF; #3 FN-; #4 VF; #5 VF; #6 FVF; #7 FVF; #8 FN; #9 VG+; #10 VG+. $ 30 – 45

201 **WORLD'S FINEST #66** (Sep 53) Glossy sharp FN+, creamy paper, very attractive copy! Read "Superman, Ex-Crime Buster!" and many others $170 – 200

GOLDEN AGE and 1950s COMICS:

9 **ALL-TRUE ALL-PICTURE POLICE CASES #1** (Oct 52) At 1st glance appears VF but upper 2.5" of spine (cvr only) have 8 areas of pcs out from < 1/16" up to 3/16" x 3/8", o/w sharp, tight square bound, v sl yllg - creamy paper, 100 page beauty! Net grade of VG and one great book! $ 80 – 120

8 **APACHE #1** (1951) Flat clean VG+, sl yllg to off wht paper, .25" triangle pc out LL FC corner at spine. Great Fiction House one shot! $40 - 50

278 **ATOM-AGE COMBAT #3** (Mar 59) Nice VGF-, sharp, lt yllg to off wht paper. Dick Ayers cover and art! $ 45 - 75

285 **BABY HUEY, THE BABY GIANT #1** (Sep 56) GD, few smallish chips, 1.25" lwr sp spl, lt tanning or better paper. This book is not easy to find! $ 35 - 55

286 **BLONDE PHANTOM #17** (Spr 48) O.K., from wear only this book would have been VF, but here's all the down grading stuff: Four staples were removed along the edge near the spine, covers are fully tan inside although outside remains off wht, TEP, brittleness at spine is causing spine to split (currently about half split). Alas! Overall net grade of GD-. $ 50 - 100

266 **CANTEEN KATE #3** (Nov 52) FA due to browning and brittle edges; **FIGHTIN' MARINES #4 FEATURING CANTEEN KATE** (Feb 52) Nice GVG, DS, yllg. Wonderful Matt Baker Canteen Kate stories. Canteen Kate POP, pg 75. $ 50 – 70

128 **CAPTAIN MARVEL ADVENTURES #47** (Jul 45) VG-, solid, just wear! $52 - 65

125 **CAPTAIN MARVEL ADVENTURES #48** (Aug 45) VG, wht cvr, YPG, 1.3" tr at upper spine. $ 55 - 75

275 **CAPTAIN VIDEO #5** (Oct 51) GVG, some chipping cvr & spine, 1/4" x 3/16" triangular chip LR corner FC, nice sl yllg to wht paper. Mostly Evans art, photo cover! $ 100 – 125

141 **COMICS ON PARADE #10** (Jan 39) Solid VG+, sun shadow UE FC, 1.4" tr BE spine, ex sl SR, nice nr wht cvr paper quality, nice sl yllg/creamy pages. A great copy of an early comic book featuring classic comics such as Li'l Abner, Tarzan, Nancy, Captain and the Kids, Ella Cinders, The Boomers and much more! $ 100 - 150

301 **CRIME SUSPENSTORIES #8** (Dec 51) Solid GD, flat SR, lt DS inside pgs, typical wear. Great reading copy! $ 28 - 40

284 **CRIMES BY WOMEN #6** (Apr 49) Complete FaGD, partial BSP, partial sp spl and page sp spl, chips, 1.5" x 2.25" pc out UE BC, typical wear for grade. Overstreet says "Classic girl fight cover, acid in face panel". $ 40 - 80

242 **DAREDEVIL COMICS LOT OF SEVEN BOOKS:** #53 GD: #115 GD+, TIC; #116 VG, TIC; #120 VG, TIC; #121 VG, yllg: #133 FA due to chips cvr & BEC; #134 FA due to browning cvr. $ 90 – 110

248 **DENNIS THE MENACE READING LOT OF FIVE STANDARD/PINES EARLY ISSUES:** Lot consists of #12, 14, 15, 19, 21. All are glossy solid FA to GVG, GD- ave. books from 1955/56. $ 40 - 60

249 **EXCITING COMICS #51 AND #54 READING COPIES:** #51 Solid FaGD, partial BSP, creamy nice paper; #54 FA, cvr det and rough w/chips, nice VG sl yllg pgs. Both complete. Includes 1st app Miss Masque, Schomburg covers, much more! $ 55 - 75

114 **FORBIDDEN WORLDS #3** (Nov 51) FA, cvr det, chips and pcs out cvr, complete pgs. Frazetta, Williamson, Orlando and Wood! $ 30 – 50

18 **GHOSTLY TALES ASSORTMENT:** #56 VG; #57 VG; #66 VF-; #67 VF-; #69 VGF; #72 FN-; #73 FVF; #77 (2 copies) both FN. Dr. Graves, Aparo, Ditko! Great 60's fun horror! Ten books $ 30 – 40

303 **HAUNT OF FEAR #7** (May 51) GD-, flat SR, BSP, spine has been glued to book, yllg, complete and decent reading copy. $ 30 - 40

115 **INTRIGUE #1** (Jan 55) Solid glossy VG, lt DS and water crinkle FC, lt yllg paper. Great horror book with Jack Cole reprint from the Web of Evil! One shot, complete collection! $ 50 - 75

CONTINUED NEXT PAGE (AD Page 4)! →

Lot, Description, Estimated Retail Value:

← *CONTINUED FROM AD PAGE 3!*

GOLDEN-AGE and 1950s COMICS:

269 **JOHN WAYNE ADVENTURE COMICS #15 AND #22:** Two issues from 1952 and 1953 capture the true spirit of "The Duke"! Both issues are well worn but complete decent FaGD reading copies. $ 40 – 60

287 **JO-JO CONGO KING #22** (Dec 48) Solid GD+, most would easily call VG, lt yllg paper overall, some lt tanning at BE of book with sm chips LL and LR corners, spine has been "repaired" with glue to the interior. Classic cover! $ 40 - 80

110 **JUNGLE COMICS #34** (Oct 42) Nice clean VG+, lt yllg to wht paper, typical fade to cvr. A solid Fiction House book. $ 45 – 60

348 **MAD #1** (Oct 52) Clean VG+ copy, creamy paper, fresh color, 1/4" tr UE FC, 3/8" tr BE FC, very light color flaking and "pre-chips" RE FC. This is a nice copy, many would grade higher. Original owner collection! $ 1200 - 1700

349 **MAD #8** (Dec 54) Very glossy VG-, creamy paper, 1/4" x 5/8" pc almost off LR corner FC but still there!, partial BSP. Nice issue, original owner collection! $ 100 - 125

350 **MAD #9** (Mar 54) Very glossy VG+, 2.25" tr LE BC, creamy paper, nice issue from the original owner collection! $125 -150

106 **MILITARY/MODERN TWO READING COPIES:** #36 Solid FA+, complete, cvr det, lt yllg, nice VG pgs; #58 GD-, upper spine tr to top staple, some sun shadow cvr, nice VG pgs. Torchy! $ 50 – 75

117 **OUT OF THIS WORLD #12** (Mar 59) Glossy VG, BEC & inside cvr, nice YEP, Ditko art! $ 30 – 50

1 **PEP COMICS #15** (May 41) Poor due to det cvr, tape, missing CF, pgs lt yllg to creamy. Shield story is complete! $20 – 25

317 **PHANTOM LADY #21** (Dec 48) Net FaGD, spine has been glued back to book and has MTIS, pc out UL corner FC at spine, cvr is white, overall cvr grade is FA. Pages are yllg but nice, overall page grade is VG+. Net grade of FaGD. Great low grade reading copy. Matt Baker cover and art! $ 90 - 180

40 **PLAYFUL LITTLE AUDREY #1** (Jun 57) Glossy flat VGF, lt yllg. Not too easy to find! $ 45 – 55

111 **RANGERS COMICS #66** (Aug 52) Glossy sharp VGF, nice creamy to wht paper, couple very small chips UE FC. Nice clean book. $ 28 - 34

15 **RICHIE RICH LOT:** #14 GVG; #24 VG+; #34 VGF; #35 VG; #51 VG; #67 VG-; #79 VGF; #82 FN; #89 GD. #24, 34 & 35 are square bound giants! Overstreet is $80+. $ 50 – 100

289 **SHOCK SUSPENSTORIES #2** (Apr 52) GD, partial BSP, some chipping, lt tanning. Basically a decent reading copy. $ 35 – 50

292 **SHOCK SUSPENSTORIES #8** (Apr 53) Solid GVG, no problems on this one, lt tanning, just wear! Williamson art. $ 40 - 60

105 **SPORTS ACTION #2** (Feb 50) VG; DS, crinkle, foxing along RE o/w better than grade, lt yllg to paper. True story of "The Gipper", George Gipp of Notre Dame! Powell painted cvr! $ 60 - 80

133 **STRANGE MYSTERIES #19** (Sep 54) Glossy VG-, partial BSP, YEP, YEC. Reprints Journey Into Fear #1 and has two pages of Baker art! $ 30 - 50

23 **STRANGE SUSPENSE STORIES (1967 series) LOT:** #2 sharp VG; #3 VF-; #6 FN+; #7 VG; #9 VG. Five issues featuring Ditko atom bomb-c, Aparo, etc! $17 – 23

132 **SUPER-MYSTERY COMICS V5#6** (Jun 46) Nice VG+, book store stamp FC, pencil FC - primarily tracing of the head of the assassin, nice paper! $60 – 75

296 **TALES FROM THE CRYPT #24** (Jun 51) VG-, TEC, lt TEP. Poe adaptation! $ 90 – 110

298 **TALES FROM THE CRYPT #29** (Apr 52) GD, yllg, DS LL corner USP, worn but complete. Great reading copy! $ 38 – 50

307 **THIS MAGAZINE IS HAUNTED #2** (Dec 51) Very solid VG-, 1/8" triangular chip LR corner FC, few sm chips upper RE FC, "ripple" to LR corner FC due to DS, "Complimentary" stamped on FC logo (a publisher's give away copy!), YEP. Still very solid book. Evans art. $ 70 – 100

299 **THREE DIMENSIONAL EC CLASSICS #1** (Spr 54) FaGD, cvr det, chips on cvr where staples were attached, about 50% sp spl, lt yllg paper quality to cvr; pages are very sharp FN/btr with lt YEP; no glasses. This is a great low grade reading copy or an excellent restoration candidate. $ 50 - 100

Lot, Description, Estimated Retail Value:

GOLDEN-AGE and 1950s COMICS:

288 **THREE DIMENSIONAL TALES FROM THE CRYPT OF TERROR #2** (Spr 54) Apparent VG, the cover has been repaired with MT in several areas inside the cvr and at the upper staple on the outside, sm pc MT inside BC, book has two extra staples where cvr was reattached to book,paper is nice lt yllg, contains one pair of glasses, mostly detached from book. Overall net grade of GD-, paper is better than average for these. $ 70 - 140

113 **WAMBI THE JUNGLE BOY #1** (Spr 42) FaGD, complete, cvr det, CF det, SR, lt TIC, nice creamy pages. Good reading copy. $ 60 - 80

346 **WEIRD FANTASY #9** (Sep 51) GVG, yllg, partial BSP, chips UE FC, FC folded along edge near spine. Classic Feldstein cover, Wood art, more! $ 50 - 70

118 **WEIRD HORRORS #3** (Oct 52) GD, very nice paper quality (sl yllg to mostly creamy-off wht), Hashish story, nice art! $ 25 - 50

123 **WEIRD HORRORS LOT OF TWO BOOKS:** #2 (Aug 52) Net grade of sharp GD+ due to 3/4" color thin (tape pull) in "rs" of logo FC, clean creamy paper; #9 FA, heavily worn cvr, cvr det, few pcs out some pgs (margin only), complete reading copy. $ 50 - 70

312 **ZAGO JUNGLE PRINCE #3** (Jan 49) Solid GD, flat SR, creamy to white paper! Kamen art. $ 40 – 80

DELL and GOLD KEY:

24 **BUGS BUNNY SHOWTIME #87 GIANT-SIZE** (Dec 62) NM, YEC, sl YEP. This file copy is clean flat & beautiful! If paper was white, this would be evn nicer! $ 55 - 110 RSV

91 **DICK TRACY MONTHLY #7** (Jul 48) VG, yllg. Solid book $ 35 - 45

92 **DICK TRACY MONTHLY #8** (Aug 48) Glossy VG, yllg. Solid book $ 35 - 45

276 **DONALD DUCK AND THE GOLDEN HELMET F.C.#408** (Jul 52) GD, typical wear, partial LSP, lt yllg. Great Barks story and art! $ 25 - 35

214 **GREEN HORNET #1** (Nov 66) Glossy VG, yllg. Great photo cover with Bruce Lee as Kato! $ 40 – 50

229 **HANNA-BARBERA BAND-WAGON #1** (Oct 62) Nice VF-, sl yllg to wht. Giant size square bound book 1st Augie Doggie & Lippy the Lion app, great T.V.! $ 60 - 80 RSV

26 **HUCKLEBERRY HOUND CHUCKLEBERRY TALES #18 GIANT** (Oct 62) NM virtually perfect file copy; TEC, YEP are the only thing that keep this from NMM. Exceptional copy! $80 - 160 RSV

25 **MARGE'S LITTLE LULU IN PARIS #165 GIANT** (Oct 62) Virtually perfect NM file copy, clean, flat, glossy; lt YEC, lt YEP are the only thing that keeps this from a full NMM! Truly an exceptional issue. $120 - 300 RSV

211 **MIGHTY HEROES #1-4 (Complete Set) from 1967!** All four are nicely matched and attractive VG to VGF, glossy, lt yllg to white paper. Features the Terrytoons T.V. show as well as Heckle and Jeckle and Mighty Mouse! $ 80 – 100

27 **NEW TERRYTOONS TV TIME #1 GIANT** (Oct 62) NM file copy, sl TEC, creamy pages. Beautiful copy! $65 - 130 RSV

28 **WOODY WOODPECKER COUNTY FAIR #73 GIANT** (Oct 62) Exceptional NM file copy; lt TEC, YEP keep from being NMM! Exceptional copy $40 - 80 RSV

71 **YOGI BEAR LOT OF 7 ISSUES, INCLUDING #1!** FC#1067(#1) (Dec 59) Nice VG; FC#1104(#2) (Jun 60) nice VG; FC#1162(#3) (Apr 61) VG, foxing LE FC; FC#1349 GD+, CF det, ink FC; #7 nice VG; #24 VG; #25 VG. Great T.V. series featuring Yogi, Boo Boo, the Ranger and all the rest! $ 75 - 100

PULPS, MONSTER and SCIENCE FICTION MAGAZINES:

135 **CAPTAIN FUTURE, MAN OF TOMORROW V5#1** (Winter-Dec 42) Solid VG, sl fade FC, lt yllg solid paper. "The Face of the Deep" by Edmond Hamilton! $ 40 - 80

138 **DOC SAVAGE V23#1** (Mar 44) Nice VG, lt TEC, sl yllg pages. Solid copy. $ 50 - 100

139 **DOC SAVAGE V25#6** (Aug 45) Solid VG-, nice sl yllg/better paper. $ 40 - 80

322 **FAMOUS MONSTERS OF FILMLAND #2** (1958) FA, cvr split/det, VG pgs. $ 50 - 75

323 **FAMOUS MONSTERS OF FILMLAND #9** (Nov 60) VG, YEP. $ 70 - 100

324 **FAMOUS MONSTERS OF FILMLAND #10** (Jan 61) FaGD, cvr spl/det. $ 25 - 40

325 **FAMOUS MONSTERS OF FILMLAND #11** (Apr 61) GD-, cvr almost det, partial sp spl, ¾" x 2 1/2" pc out LR corner FC, same size pc our LR corner BC. $ 30 – 45

29 **FAMOUS MONSTERS OF FILMLAND #18** (Jul 62) VG. $ 60 - 90

321 **SPACEMEN #1** (Jul 61) Solid VG-. Great mag published by James Warren and eidited by Forrest J. Ackerman covers space movies extensively. Many great photos and articles. $ 75 – 150

Send for illus. catalog or check out the web page for complete auction!

ABRIDGED AUCTION RULES

(Please see catalog/web page for complete info)

1. Send *initial* bids by mail/fax/e-mail with your signature, name, address & phone number.
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2. I still have a day job. I will make every effort to man the phone from 6:30 to 9:30 PM, EDT.
3. On the last day of the auction, both phone lines answered starting at 1:00 PM and go until?

KEY TO ABBREVIATIONS:

BEC - Browning Edges Cvr		**spl** - split
BC - Back Cover	**lt** - light	**SR** - Spine Roll
btr - better	**lwr** - lower	**TEC** - Tanning Edges Cover
CF - Center Fold	**mod** - moderate	**UE** - Upper Edge
cvr - cover	**MT** - Magic Tape	**v** - very
det - detached (but present)		**w/** - with
DS - Damp Stain	**ow** - otherwise	**wht** - white
FC - Front Cover	**pc, pcs** - piece, pieces	**YEC** - Yellowing Edges of Cover
LE - Left Edge	**pgs** - pages	**YEP** - Yellowing Edges of Pages
LL - Lower Left	**RE** - Right Edge	**YIC** - Yellowing Inside Cover
LR - Lower Right	**sl** - slight	**yllg** - yellowing
LSP - Lwr Staple Pull	**sp** - spine	**YPG** - Yellowing Pages

RSV – Reserve no more than 50% low estimate **RSV+** - Reserve >50% of low estimate

Auction closes in February 2000; catalog mailed January, 2000

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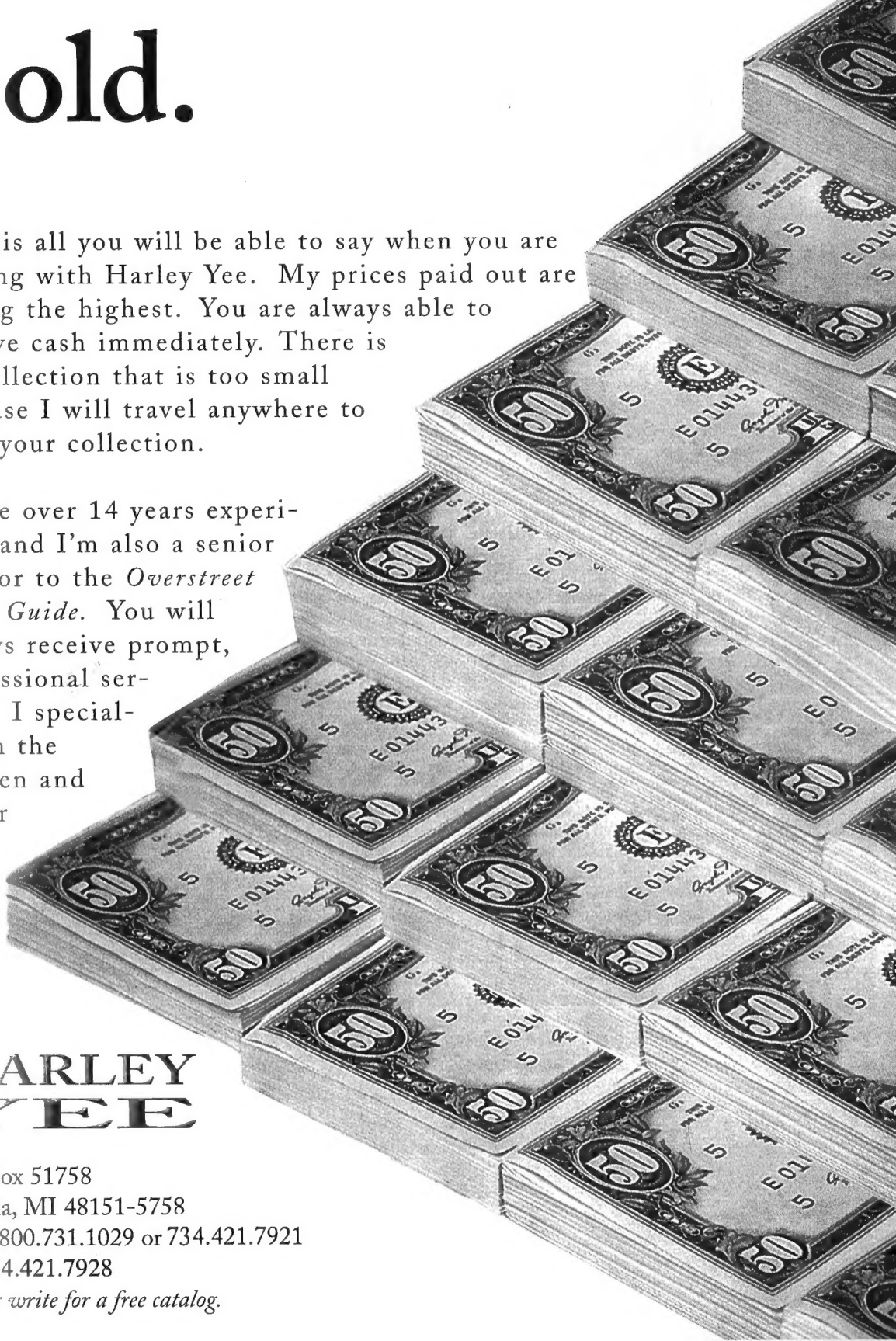

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A heartfelt thanks...

Fanzines don't usually make it to #75, (as a matter of fact, the vast majority bite the dust after only a few issues) but by some serendipitous twist of fate, here I am writing the "Letter from the Editor" for *CBM* #75... cover-dated January, 2000 no less! I'm almost in shock! If I could have looked forward to this moment nine years ago (in December 1990, when *CBM* was just a gleam in my eye) I probably would have fainted! (It's the same way I felt when I first saw this month's cover and color section. I think you'll agree that **Arlen Schumer**'s "8-Page Giant" is a phenomenally creative and beautiful way of presenting Carmine Infantino's work...and *CBM* #75's **Bill Sienkiewicz**-designed and colored cover is a landmark in *CBM* history.)

There are so many people who deserve credit for this amazing moment that I'd like to try and thank just a few of them... plus ask in advance for absolution from those space doesn't permit including but deserve credit as well. So in no particular order, please allow me to shine the spotlight for a moment on a few of the many who consistently make *Comic Book Marketplace* a reality. A great big thanks to...

Pat Calhoun for his unswerving loyalty, support, and can-do attitude; **Michelle Nolan** for her consistently fine research, helpful approach, and always-friendly demeanor; **Michael Naiman** for having his finger on the "pulse" of the marketplace better than anyone I've ever seen, and who has done more spreadsheet work than anyone will ever know; **Jon Berk** for taking time from his busy law practice to gladly share articles, data, and covers; and **Steve Geppi** for financially supporting *CBM*, out of his own pocket, for the good of fandom. If the inside story of *CBM* is told someday, Steve will finally get credit for being the best friend *CBM* ever had... as well as for being a genuinely decent and honest guy.

Thanks also to **John Snyder** who has done so much for *CBM* and never wants (or gets) any public credit and who, behind the scenes, has gone to bat for *CBM* uncounted times; **Jeff Vaughn** who is constantly working his heart out to increase *CBM* circulation... without losing the focus and philosophy of the magazine; my wife, **Lisa**, who puts in ungodly hours and effort to make my life and *CBM* better; **Amanda Kitzmiller** who always goes the extra mile without complaint and somehow remains cheerful, humorous, and a pleasure to work with in spite of unrelenting and unforgiving deadlines; the thousands of **hobbyists and collectors** who unselfishly share their information, insights, discoveries, and most of all enthusiasm for comic book collecting... these writers/contributors make *CBM* belong to all of fandom; all the **comic creators** who have come before us and left their legacy for us to explore; and the **founders of comic book fandom** who both started the hobby and published the early fanzines... they are the hobby pioneers that really started it all!

And finally, I'd like to express my heartfelt thanks to you, dear *CBM* reader. Without your enthusiasm for the hobby and your love of comic books... *CBM* would not exist! Together, we've done some good (perhaps even great) things for our hobby during the last decade. Now let's all roll up our sleeves, dust off our collections, and get ready for the next!

May you fill the holes on your want list!

Gary

Best, Gary

ON THE COVER BY:
The characters of Carmine Infantino... stylized and colored by the talented Bill Sienkiewicz

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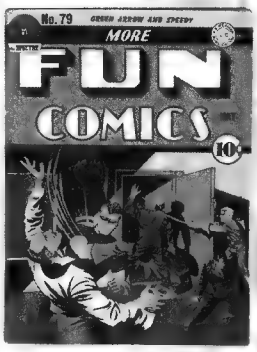

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Bates Gates is lates!

Dear Sirs, just bought CBM #58 and read about the Basil Wolverton contest. Though the deadline reads June 18, 1998, I've decided to enter anyway! Hope I at least qualify for a consolation prize!!

Why I like Comic Book Marketplace: CBM is the cat's flax, bat's slacks, bird's curd and lizard's gizzard. So don't be a saggy bag Chad. Be RAD and reserve your copy today!!

Yours, Paul (Gates?)

The other mystery man

Just read CBM #72 and enjoyed it. When talking about the Atlas Marvel pre '63 era, why not tell us more about inker-artist Matt Fox? What happened to him after 1963? All the other artists mentioned, including Kirby, Ayers, Ditko, etc., went on to Marvel fame, but what happened to Matt Fox?

In reading those back-up stories that Fox did I often had wondered if his style was influenced by Virgil Finley. Why wasn't Matt Fox given a chance to ink over Kirby's Iron Man instead of Don Heck, whose styles didn't mesh?

Larry Lieber isn't as much of a mystery man as Matt Fox. Lieber's claim to fame is all of the Rawhide Kid issues he wrote and drew. The only thing that killed the Marvel western is that it got into a formula of "goody-two-shoes shooting the gun out of the villains' hands." I thought DC's Jonah Hex was different and much more realistic. Anyway, I'd like to see an article on Matt Fox.

Also, what about Ruben Mureia who drew "Roy Raymond" for years in the back of Detective Comics" Could you do an article on Mureia? Perhaps one of your readers knows if he ever did anything else besides Roy Raymond and what did he did afterwards.

Dennis Petilli, New York

Superior article

Found Christopher Nelson's "An Introduction to Superior Comics" to be a very enlightening article about that little-known publisher.

I thought your readers might be interested in some more information on Superior Comics, much of it gleaned from Canuck Comics by John Bell.

Since there was an import ban on American comics, Superior Publishers, located in Toronto, Ontario, bought the rights to reprint and repackage U.S. comics for distribution in Canada from the late 1940s to the mid-1950s. Magazine Enterprises, E.C., Toby, and Lev Gleason were some of the companies whose comics were reprinted by Superior.

The owner/publisher of Superior was William Zimmerman. Besides reprints, he issued original comics for both the Canadian and American markets, including Bruce Gentry, Aggie Mack, My Secret Marriage, United States Fighting Air Force, and the horror titles that Christopher Nelson mentioned. Since Jerry Iger's New York studios provided the art, unsigned Jack Kamen, Al Feldstein, and Matt Baker work can be found in many late1940s Superior issues.

In 1949 there was an intense nationwide campaign against crime comics in Canada. Like EC's Bill Gaines, William Zimmerman was called as a witness before a Senate committee. He tried to defend crime comics, but made the mistake of circulating samples of what he saw as "harmless entertainment" to the Senate members. A bill banning crime comics was quickly passed by the Canadian Senate. Nevertheless, Zimmerman was not greatly bothered by the ban, as seen by those horror comics he later published.

When the import ban on American comics into the Canadian market ended in the 1950s, the reprinting business dried up. Superior closed down its operation completely in 1956.

Carl Horak, Alberta, Canada

Ray Osrin remembers Matt Baker

Let me first say that I have been an avid reader of your publication for the past six years and have enjoyed most of the articles you've published... especially when pulps and Golden Age artists are the subject of topics.

After reading the article on Graphic Novel No. 1 by Jeff Gelb I was moved to send a copy of said article to my good friend Ray Osrin as he, like most forgotten Golden Age artists, was unaware that people of my generation even knew of his work, let alone enjoyed it. I've never written to a publication before and have always intended to as I have contacted many Golden Age artists over the past five years with the intention of showing my appreciation of their fine work. I could go on about this subject *(Continued on page 12)*

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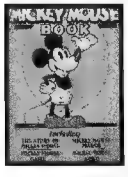

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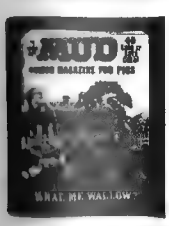
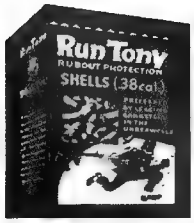
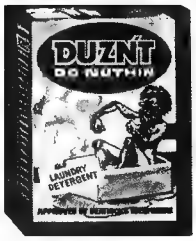
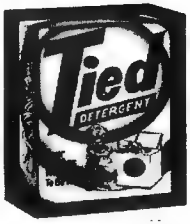
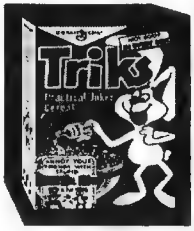
Wacky Packages Original Art

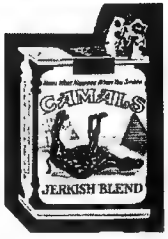


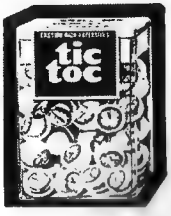












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If you have any original 5x7 paintings to Wacky Packages (even if they are not for sale) please contact me so I can leave you with an offer (and stop looking for it).Cash paid or will trade. Please note: I am not looking for the individual stickers.The following is a partial wish list. Please contact: Eric Roberts 260 Atherton Avenue, Atherton, CA. 94027 Telephone (650) 327-6570 Email: plastered_peanuts@yahoo.com

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at length under your Speak Out forum about how every comic convention I've attended locally has had new-age artists' fan lines out the door with the opposite to be said of the Golden Age artist lines. Here's a condensed version of what my friend Ray Osrin had to say when I mentioned that no one really knew of Matt Baker or the rumors surrounding his death:

Dear Shaun,

How good to hear from you! And how nice of you to send the 'Rust' piece.

That I remember, and vividly.

I was delighted to get mentioned in the piece and it warmed the cockles of an old man's heart.

I'll try to answer your question:

I was primarily an inker and inked until I became a political cartoonist and did it all. I was not drafted. Too young for WWII, I received my draft status of 3A for the Korean War because my wife was seven months pregnant with our first child. I decided to leave comics and part with Matt Baker. We remained close friends and I couldn't stand what the new laws were doing to the comic book business. Never worked on pulps. I believe John Baker (Matt's brother) lived in Brooklyn, not the Bronx, but he would be very hard to find either way. John and Matt's mother lived in Homestead, Pittsburgh (I have no idea where this is at). I mention two other guys who worked with Matt: Frank Guisti and Lou Morales, but since I may be the last living to know much about him—here goes:

Matt Baker was extremely good looking. I envied the way he wore clothes. He was kind, generous, and loyal. He was godfather to my first born. It was always a pleasure to be around him and we burned up telephone lines while burning the midnight oil. Slowly, when I moved to Pittsburgh, we grew apart but always kept in touch. There was talk of him being gay. I can't say one way or the other. I never thought so. He had a flare for the dramatic as many N.Y. people do. He had a bad heart which I can vouch for. I had always heard he died of a heart attack until some yo-yo came forward that Matt died in a knife fight in a Harlem dance hall. Matt had the epitome of taste and class in clothing, theater; everything. He would come out to Long Island where I lived and take me, my wife and child for a spin in his canary yellow convertible Oldsmobile. It was always a highlight of our dull days... what a joy! I had no car then. I recall a lot of Matt's clothing was bought in Browning King... a then, high-fashion men's store. He was my idol and my confidant, and his 'style' had a great influence on my clothes, etc.

As I was leaving Pittsburgh with my tail between my legs, he had me help him on Lassie Comics for Dell. We ate in the automat which we both loved and he introduced me to foods I'd never eaten. I had asked Matt to be best man at my wedding in 1949... but it just wasn't acceptable yet and I think knowing my father's South African heritage, he begged off. I don't even recall if he was at the wedding. I still miss him. I hope he's in heaven sitting at his drawing board, smoking Camels and listening to all night music shows on the radio. Those were the good ol' days. I hope if I ever get up there with him he'll have a tough deadline and ask me to help him. Take care and all the best! Ray Osrin

Shaun Clancy, bakerfan@aol.com

1968 Tales From The Crypt?

CBM #73 included Pat S. Calhoun's look at Jim Warren, the founder of a publishing empire. As a youngster, the first horror publications that I discovered were Creepy and Eerie and Famous Monsters of Filmland.

The Warren Vampirella was charming and fun, while the current Vampi comics are, in my opinion, little more than overpriced pin-up books.

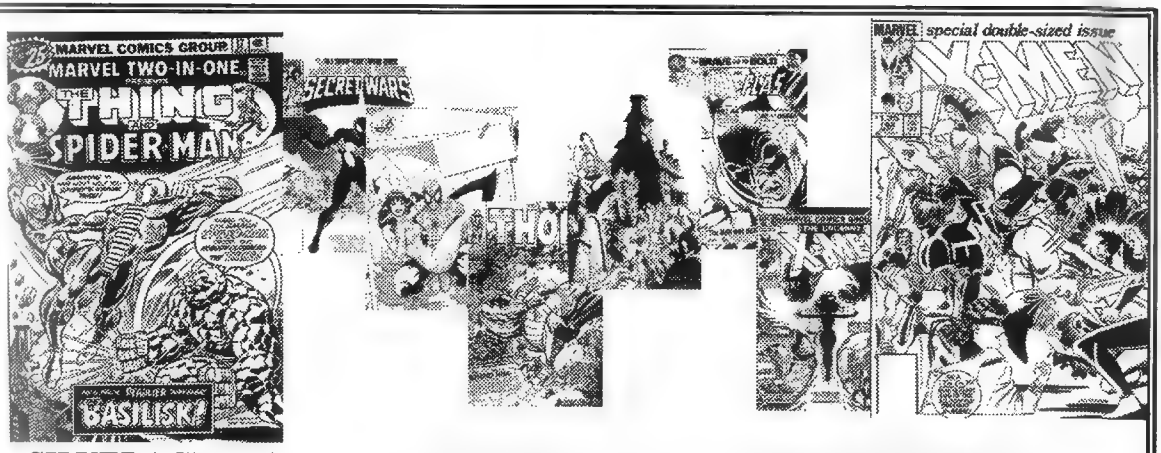
Pat Calhoun's "Warren Report" points out that Archie Goodwin was behind many of the best tales in Creepy and Eerie. To my mind, the late Mr. Goodwin was one of the finest writers and editors in the history of comics.

Gary Carter's editorial reminded me of a comic I have owned for thirty years. Tales from the Crypt #10 (July 1968) was a one-shot magazine put out by Eerie Publications and edited by Carl Burgos. The issue's seven b&w horror tales were concise and effective. According to the Overstreet Guide, the stories were Farrell reprints from the '50s. Many years later, the wonderful Russ Cochran-Gemstone series of reprints allowed me to experience the classic chills of the real Crypt, namely EC's Tales from the Crypt.

Timothy M. Walters, Oklahoma

The Marvel Age of Comics

Have recently started reading your magazine and enjoying the articles and interviews concerning the Golden Age, Silver Age, and Marvel Age of comics. By the Marvel Age, I mean 1960-1975. *(Continued on page 14)*



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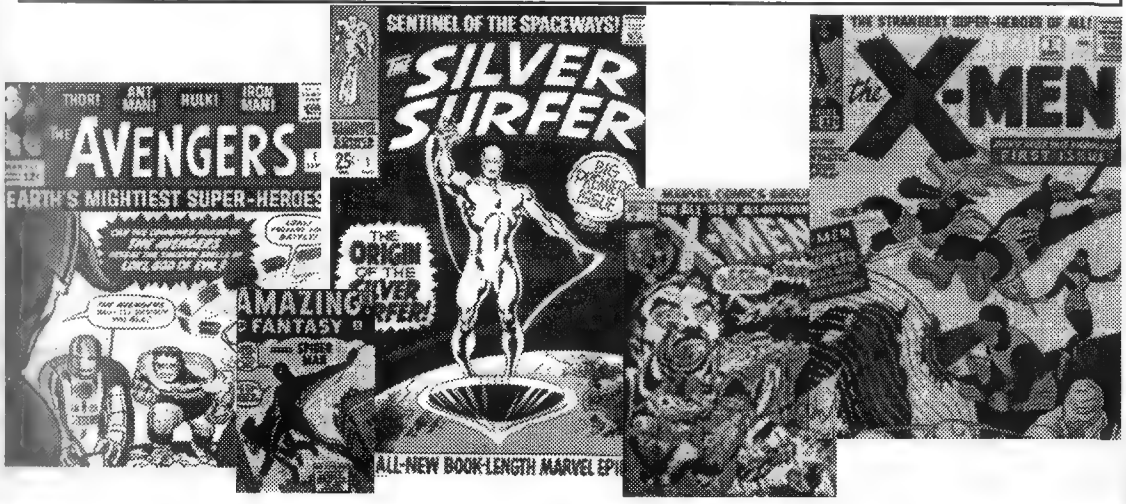

CBM #72 was a delight to a Marvel Age fan like myself although I found a flaw... the sidebar article on page 46 is accompanied by a photo of Tales to Astonish #72 (cover dated October 1965). However, the article relates to Sub-Mariner #72 (cover dated September 1974) Other than that, thank you for the insightful look into the history of my favorite eras of comics.

Brent Henshaw, Pennsylvania

Cyberspace Age

Comic book historians now talk of the Golden Age, Silver Age, and Bronze Age. One day they will talk of the Cyberspace Age of Comics. Not only do comic book fans have their comic book fix on the racks of their local comic book stores, but anyone interested in the Internet has the luxury of reading on-line comic books, interviews, reviews at various comic book websites and e-zines. Comic book collectors who have scanners can scan their favorite pages from comic books and zip them via e-mail to other comic collectors around the world.

It amazes and pleases me that there are so many aspiring amateur creators out there, putting together their own on-line comic books and publishing them right on their comic book websites. I have found so much material on comic book websites that it would take me an eternity to go through it all. I have tapped into comic book websites that were created in China, South Africa, the Virgin Islands, and other exotic locales.

The Golden Age was a time to marvel, but if we really think about it, the Cyberspace Age of Comics may become the truly golden age.

Paul Dale Roberts, California

My compliments to Will!

Just a quick note to congratulate you on another great issue! Being a huge Silver Age fan, as soon as I saw that figure of Gene Colan's Iron Man busting out at me on the cover of #72, I knew I had to have it! But imagine my increased delight in finding practically the entire issue devoted to Iron Man, the Human Torch, and the fabulous Atlas monsters!

I'd especially like to extend my compliments to Will Murray for his exhaustive and highly-readable article on Marvel's pre-hero era. The best part about it was that Mr. Murray wasted little space summarizing plots and more time telling us the whys and wherefores of the creation and creators of the books themselves. Such sidebars as the Iron Man Mystery on page 24, J.C.Vaughn's tribute to Iron Man, and Marvel's Weirdest One-Shot all added good overlapping detail to the main course.

One small hitch: on page 46, you incorrectly identified Astonish #72 as being Sub-Mariner #72. The intention clearly, was to have used the cover of Sub-Mariner #72 to illustrate the "Amazing Aqua-Mariner" sidebar on the same page.

Finally, I also enjoyed the article on Johnny Storm's identity problems in Strange Tales, which is something that I'd always wondered about! Did you know that Giant Man/Ant Man had the same identity problem? Perhaps Tony Seybert can be persuaded to look into the matter!

Pierre Comtois, Massachusetts

Replace the comic show?

CBM #73 was another great issue. Michelle Nolan never ceases to amaze me. Month after month she comes up with entertaining and informative articles. I just hope that the woman I marry will be such a comic enthusiast... a pipe dream, I suppose.

Greg White states in his market report that many collectors are filling their needs over the Net rather than attending local comic shows. I don't know how others feel, but the Internet, while useful, will never replace the comic book show. The opportunity to go to a show and talk with other enthusiasts and, more importantly, to actually look at books and inspect them before buying will always make the comic show superior to the Internet. I urge all collectors to support their local shows. The Internet is a useful collecting tool, but don't let it replace real life.

Jeff Dahlstrom, Connecticut

5 gorgeous romance stories

As a postscript to my letter of comment in CBM #74, let me also say that I immensely enjoyed the first part of the Larry Lieber interview. Let me refresh Larry's memory, though, and state that contrary to his recollections, he did in fact draw for Atlas prior to his debut as a writer for his brother, Stan Lee, in 1958.

I've discovered six signed Larry Lieber stories in my records, the earliest being a crime story from 1951, and five gorgeous romance stories from early 1957. Larry was actually a fine romance artist in the vein of Tom Scheurer, Al Hartley, and Jay Scott Pike. For knowledge's sake, and for any readers who may be interested, here are the issues: All-True Crime #44 (May 1951) "Cop On The Beat!" 4 pages; Romances Of Nurse Helen Grant #1 (Aug 1957) "The Nights Are So Lonely" 4 pages; Stories Of Romance #12 (Jun 1957) "Can't You See I Care" 4 pages; True Tales Of Love #29 (Apr 1957) "When Love Walks In..." 4 pages; True Tales Of Love #31 (Sep 1957) "Am I Really Fickle?" 4 pages; Love Tales #74 (Jul 1957) "My Kind Of Love!" 4 pages.

Dr. Michael J. Vassallo, New York

He Done Her Wrong

Thoroughly enjoyed your article about the 1950 graphic novel, It Rhymes With Lust. Like many others, I was unaware that the book existed. It sure looks like a great one, and the art looks incredible.

Jeff Gelb's article talked about how it was the first graphic novel ever published. However, there was a much earlier graphic novel, one published in 1930, believe it or not! Cartoonist Milt Gross (1895-1953) wrote and drew He Done Her Wrong, published by Doubleday, Doran & Company, Inc.

He Done Her Wrong was a graphic novel 246 pages long! There were a few things that were different about it compared to modern graphic novels. While the artwork was typical for the era, one thing that was unusual is that there were no words. Other than a couple of sentences on the first page, the entire novel was silent. Secondly, most of the work consisted of a single comic panel per page.

He Done Her Wrong was first reprinted in 1963 by Dell with an introduction by Al Capp. Abbeville Press of New York produced it as a soft-cover book for $7.95 and retitled the book Hearts Of Gold. Looking at the copyright page, apparently a family member (Anne Gross) renewed the copyright for the book in 1958.

In Gelb's article he remarked that the discovery of the 1950 graphic novel takes nothing away from the significance of Will Eisner's Contract With God from 1978. I feel likewise concerning Milt Gross's work from 1930. Milt Gross's work was certainly groundbreaking, but so was the work of Drake and Baker on It Rhymes With Lust. These were pioneers in the field, but their work fell into oblivion and therefore had little impact on how *(Continued on page 16)*

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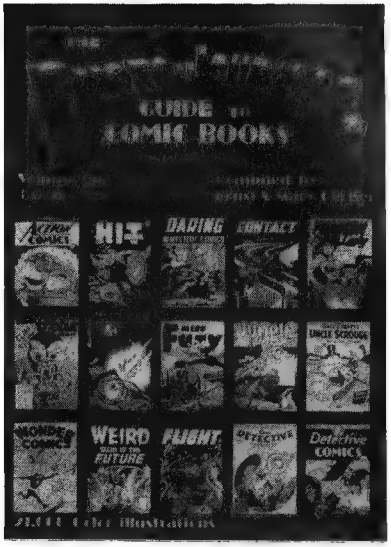

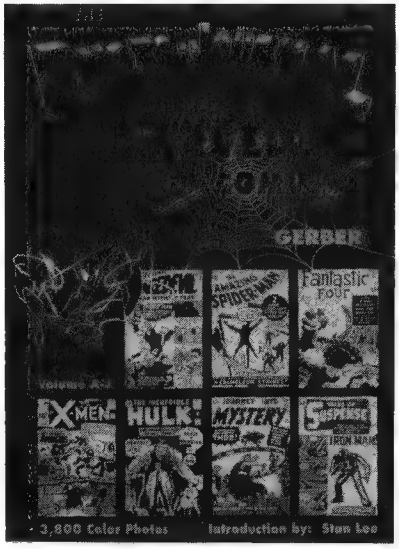

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things unfolded over the years.

It all changed in the late 1970s when Will Eisner released A Contract With God and Eclipse published Don McGregor and Paul Gulacy's Sabre in 1978. Both works helped to shape the artform and the comic book marketplace over the next few years and beyond. And we must take into account Gil Kane's pioneering contribution as mentioned in CBM #74!

I'm curious about other early digest-size paperbacks and whether they were a collection of comic stories or only one story. In 1950, Dell published two digest-sized books they called "Dell Told in Pictures." The two titles were Twice Loved and George Harmon Coxe's Four Frightened Women. I've never seen copies of these books and am curious if they'd qualify as graphic novels or not.

Finally, I'd be interested to know more about Superior Comics, an interest aroused by the article in your most recent issue. I'd love to know what else Superior published. Please consider having the Superior expert Ken Kaffke do a piece for a future issue. Thanks for all the great articles in Comic Book Marketplace. Your magazine really is a joy to read.

Nicholas Yutko, Pennsylvania

Mining for minor errors

Enjoyed Pat S. Calhoun's article about the Warren horror mags, but I'm compelled to point out a minor error. He stated that with a script by Forrest Ackerman and costume designed by Trina Robbins, Vampirella's debut story was illustrated by Frank Frazetta. He's right on the first two points, but while Frazetta may have painted the classic cover for Vampirella #1, it was actually Tom Sutton drew the first Vampi story. With hints of Wally Wood and Gil Kane, Sutton combined his own sense of dark humor and sexy horror to introduce the voluptuous blood-drinker with an appropriately campy air. Ackerman's script was weak and almost as pun-laden as an issue of Famous Monsters, but with a character that sexy, the story was decidedly secondary.

I feel Tom Sutton is sufficiently underrated and under-recognized without being excluded from the creation of one of comics' most famous characters.

I loved Jack Abramowitz's Showcase article, also, but I guess that you've already realized that Joe Kubert, not Russ Heath, drew the cover for Showcase #54 shown on page 60. I believe, however, that Heath did draw the uncredited cover for #72, featuring Top Gun, shown on page 62.

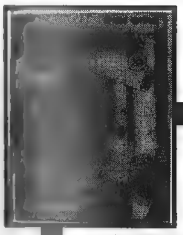
All minor errors in yet another fabulous issue of CBM!

Mark Burbey, via E-mail

Eep! It's the Heap!

As Halloween 1999 has come and gone into the mists, my thoughts turn to perhaps the most unusual and unique comic book character ever created. Debuting in Air Fighters Comics Vol. 1, #3, December *(Continued on page 112)*

ROMANCE ART WANTED, Vol. 1 No. 1. February 2000. Published monthly in Comic Book Marketplace. Covers, complete stories, single pages & house ads. 1947-1969. Top prices paid. Similarity between any of the names appearing in this advertisement and those of actual romance comic book artists and publishers is purely intentional. The crying babe from MODERN LOVE 5 is copyright 1950 by Tiny Tot Comics Inc. Printed in the U.S.A.



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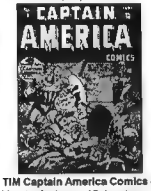

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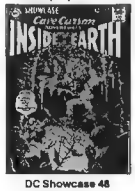

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6 Witches!

By Pat S. Calhoun

The fantasy/horror comics of the early 1950s drew inspiration from diverse sources including folklore, fairy tales, and the dark depths of history. The image of a witch as an old hag with a black hat, a black cat, and a black heart—practicing black magic—evokes shivers of recognition and lurks in our collective unconscious as an archetype of supernatural evil. In many stories the witches—though of demonic demeanor—represent otherworldly justice, and it is the ones who come to them seeking the aid of their dark arts that meet deservedly dastardly fates. And while the witches often came with the classic accessories of broomsticks and bubbling cauldrons, variations on a theme were a specialty of the era.

Famous Authors Illustrated #6 (August 1950) adapts Macbeth "for easy and enjoyable reading." Some might scoff at a dumbing down of Shakespeare's tragedy, but despite the fact that a lot of the poetry gets murdered along with Duncan and Banquo, the book succeeds in presenting a colorful and exciting story which dazzles and delights. And the three witches are well-represented, including an awesome cover appearance. Inside and out they are rendered by H. C. Kiefer, an expert in the antique and literary who drew many of Gilberton's *Classics Illustrated*. Gilberton considered Seaboard's *Famous Authors* series enough of a rival that they eventually bought Seaboard out.

The Bard's tragedy actually makes sense as a horror comic: after a triumphant battle in 11th-century Scotland, General Macbeth meets three witches who predict his future as Lord of Cawdor and eventual reign as King. The weird sisters vanish, but then messengers arrive to tell Macbeth that King Duncan has learned of the victory and appointed him Lord of Cawdor.

When Macbeth informs his wife, she cooks up a plan for Macbeth to murder Duncan, who is due for a visit at their castle. She convinces her husband, and he commits the murder, and they proceed to kill again and again while being haunted by their victims' ghosts and even their blood until the bitter end when the queen commits suicide and Macbeth is brought down by a revolt. The story runs 30 pages, and Kiefer's art is a marvel of smooth narration.

Trouble bubbles on the cover of *Strange Tales* #29 (June 1954), where there's "Witch-Craft" brewing. The story whisks the reader off to a medieval French village where the executioner is so feared for his tortures of the guilty that all the citizens have become law-abiding. So he decides to drum up some business by accusing an old woman of practicing witchcraft. Big spoiler warning, folks: it turns out he's right—dead right. A good tale with lurid art by Robert Q. Sale.

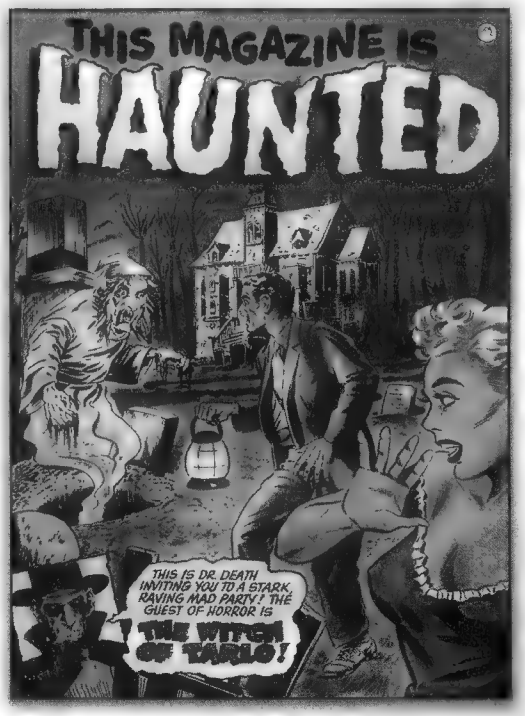
Strange Tales #29 also features "One Must Die," a science-fiction chiller, and "The Man in the Mask," one of the anti-Communist yarns that Atlas frequently published. And the last effort, "We Saw It Happen," is an intriguing fable of ironic truth, supernatural justice, and Hinduism—nicely drawn by Mort Lawrence.

This Magazine Is Haunted #9 (February 1953) offers "The Witch of Tarlo" as cover and lead story with art on both by Shelly Moldoff, who also created Dr. Death for this title… one of the better horror hosts. The tale itself is a traditional one where malignant magic is overcome by a counter-charm, but the climax is engineered to flow smoothly and convincingly. It's a lot like the yarns Richard Hughes wrote a zillion of over at the American Comics Group (ACG), but this title was published by Fawcett.

Predictably, one can imagine what happens to the guy with murder in his heart who wears a devil mask to the masquerade ball in the second story. But it's still fun, especially the intense illustration by Bob McCarty. The other two weirdies are standard stuff, enjoyable but quickly forgotten. All in all, it's a respectable entry.

The "variations on a theme" category gives us a witch who is definitely not an old hag…on the cover of and in the lead story for Ziff Davis' *Amazing Adventures* #1 (Fall 1950). Z-D was a pulp publisher, and the glorious painted cover by Robert Gibson Jones looks like it could have easily graced an issue of *Amazing Stories* or *Fantastic Adventures*. The title of this first science-fiction comic by Z-D is a combination of the titles of their two SF pulp mags.

The witches of the future often appear as beau-

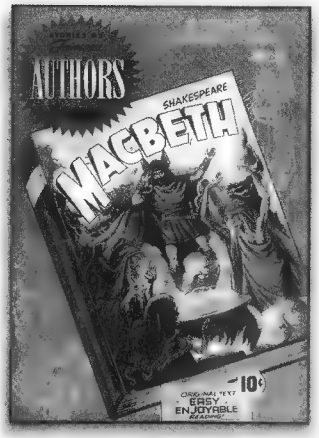

THIS MAGAZINE IS
HAUNTED
THIS IS DR. DEATH INVITING YOU TO A STARK, RAVING MAD PARTY! THE GUEST OF HORROR IS
THE WITCH OF TARLO!

Like this one on issue #9 (Feb 1953), Shelly Moldoff turned out a whole run of classic horror covers for the early issues of Fawcett's This Magazine Is Haunted © FAWCETT

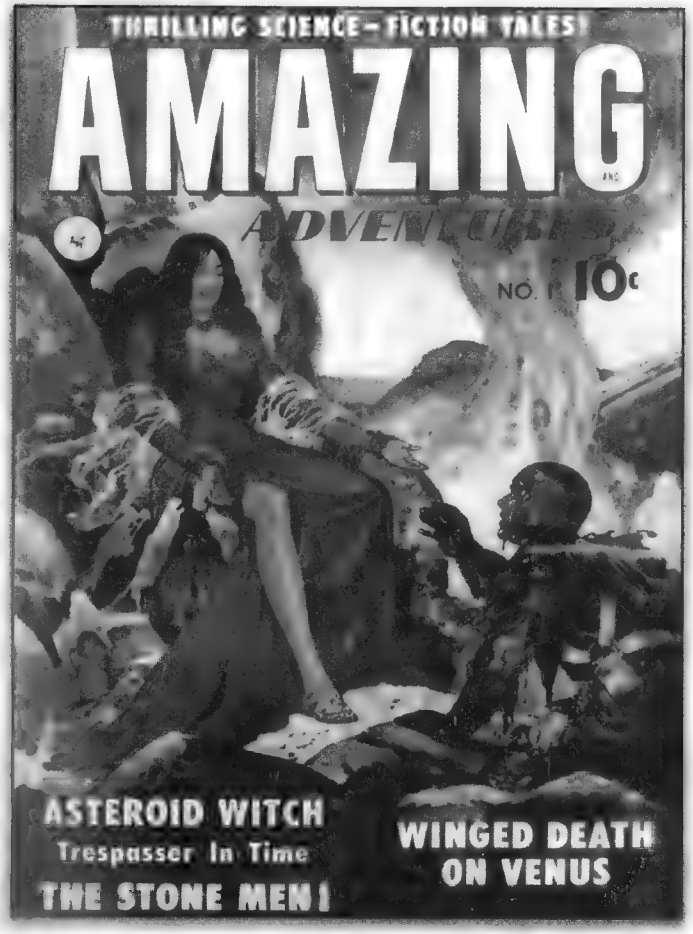
tiful seductresses who lure spacemen to their doom, and that's the approach here, with the inside art provided by sci-fi specialist Murphy Anderson. He repeats the cover scene as the story's dramatic peak, with the asteroid witch but seconds away from stealing the astronaut's soul… The script was written by Jerry "Superman" Siegel who also edited Z-D's SF comics. Other highlights in this issue include "Trespasser in Time," a pleasurable trans-dimensional romp with art by Alex Schomburg, and "Winged Death on Venus," gosh-wow space opera enlivened by the art of Wally Wood.

These four books give some idea of the variety and verve with which the early 1950's fantasy/horror comics explored elements and characters of popular and classical mythologies, and there's plenty more magic waiting in that fabulous era.

Pat Calhoun is a nationally recognized comic book historian. Originally a Coronadan, Pat and his family now reside in Santa Rosa.



Macbeth receives the graphic treatment in Famous Authors Illust. #6 (Aug 1950), and while much of the poetry geteth lost it doth still maketh a fast-paced yarn full of suspense, supernatural horror and doom. The issue sports a superb "three witches" cover by H. C. Kiefer © GILBERTON



Robert Gibson Jones has been painting fantastic femmes for years on the covers of Z-D's two SF/fantasy pulp magazines, so it's no surprise that they used his art when they decided to publish Amazing Adventures #1 (Fall 1950), their short-lived science-fiction comic title © ZIFF DAVIS

The witch on the cover of Strange Tales #29 (Jun 1954) is creepy enough, but the "Witch-Craft" story inside, with haunting art by the under-rated Robert Q. Sale, is even creepier © MEG

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11 GD.....$8
20 GD.....$7
Atom
11 GD.....$7
35 GD.....$3
Barney/Betty Rubble
19 FN.....$3
20 FN.....$3
21 FN.....$3
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171 GD.....$85
Beagle Boys
8 FN.....$3
Boy Comics
57 GD.....$13
81 GD.....$9
Brave and Bold
54 FN.....$120
Bugs Bunny
46 GD.....$3
68 GD.....$2
87 GD.....$1
Bunny
9 GD.....$3
Buster Brown
42 GD.....$5
Captain Steve Savage/J.Fighters
10 GD.....$6
Casper in Space
8 GD.....$1
Christmas Parade
1 FR.....$3
Comics on Parade
95 GD.....$6
Crime Smashers
10 GD.....$21
Dark Shadows
21 GD.....$3
Dell Giant
55 FN.....$20
Dell Giant Sleeping beauty
1 GD.....$25
Demon
1 GD.....$2
Detective Comics
263 FR.....$8
337 GD.....$4
353 GD.....$4
Dr. Solar (GK)
22 FN.....$5
Donald Duck Four Color
328 GD.....$27
Donald Duck
48 GD.....$5
FairyTale Parade
1 GD.....$118
Felix the Cat
51 GD.....$19
Felix and his Friends
1 GD.....$27
3 GD.....$17
Fightin' Five
31 GD.....$2
Fightin' Marines
17 GD.....$11
Flash
134 FR.....$6
155 FR.....$2
Flintstones (GK)
24 FN.....$15
25 GD.....$3
Four Color
563 GD.....$3
564 GD.....$3
631 GD.....$17
794 GD.....$8
Fox and Crow
87 GD.....$3
Gang Busters
48 GD.....$8
Giggle Comics
75 GD.....$5
Gorgo
15 GD.....$5
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6 GD.....$8
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Vol. 3, 4 GD..$4
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23 FR.....$2
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25 FN.....$6
Little Angel
11 FR.....$2
Little Archie
75 FN.....$2
Little Audrey
104 FN.....$2
Little Eva
10 GD.....$4
Little Iodine
23 GD.....$1
Little Lotta in Foodland
20 FN.....$7
Little Lulu
196 GD.....$2
197 GD.....$2
Little Monsters
24 GD.....$1
Lois Lane
48 GD.....$5
Lone Ranger (Dell)
31 GD.....$9
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6 GD.....$3
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Man from U.N.C.L.E. (GK)
5 GD.....$5
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Margie
49 FN.....$20
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1 GD.....$13
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38 GD.....$16
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29 FN..... $3
30 GD.....$1
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4 GD.....$5
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9 FN.....$5
Munsters
15 GD.....$6
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69 GD.....$5
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12 GD.....$7
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1 GD.....$3
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142 FN.....$17
Our Gang
27 GD.....$14
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43 GD.....$14
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Comic Book Marketplace #66, January, 1999

If you're a regular reader of Comic Book Marketplace or The Overstreet Comic Book Price Guide, you are certainly aware that Marvel published variant covers for many of its books in 1976 and 1977. You know that the 35-cent edition of Star Wars #1 sells for hundreds of dollars and is all but impossible to find at any price. Articles in CBM #51, 55 and 66 have discussed how tough it is to find these 1970's 30- and 35-cent variants.

The article in CBM #66 lists reported sales of 30-cent variant rarities ***ranging from 5 to 21 times*** the price of their regular-edition counterparts! After years of frustration in attempting to collect these variants, I have given up the fight and decided to sell off my personal collection of 30-cent variant covers from 1976.

This might be the largest collection of these variants ever offered for sale in one place! This is a rare opportunity to bid on 88 variant editions from nearly a quarter century ago. They are **strictly graded** according to Overstreet standards, and scans of many of them can be found at my web site. **Good luck bidding!**

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The Non-Costumed Costume Heroes

When clothing did not make the man

By Michelle Nolan

A handful of Golden Age comic collectors are aware of how a few costumed heroes wound up their careers as non-costumed heroes.

I was surprised, however, to discover how this also happened to a second-line pulp magazine costumed hero as well.

I had thought all the pulp heroes eventually simply vanished along with their costumes, powers, and partners. But not so in the case of the Black Bat.

Before we discuss a few of the comic characters who suffered this strange fate, let's uncover the strange fate of the Black Bat.

Beginning in 1939, the Black Bat appeared in 62 novels in *Black Book Detective* from Standard Magazines, the Thrilling Group… or so I thought. He actually appeared in 61.

I recently had the good fortune to find the extremely scarce last two issues of *Black Book Detective*, dated Winter 1951-52 and 1952-53. That's right, they came out a year apart, and the Winter 1951-52 issue (Vol. 29, No. 2) appeared nine months after the previous issue, which was dated Spring 1951.

I can't say for certain that these last two issues are the scarcest of the run, but it seems so. I had collected 35 of the first 60 over the years, so I was delighted to add these final two issues.

The Black Bat, something of a cross between Batman and Dr. Mid-Nite, appears on the covers of all 35 issues in my pulp library. So the first tip-off I had that something was amiss came when I noticed that he wasn't on the cover of either of the last two issues. Naturally, that prompted me to read the stories immediately to find out why. Sure enough, my reading revealed some mighty strange pulp doings!

For several years, the editors at Standard Magazines had been playing down the Black Bat's powers in favor of mystery stories starring his alter-ego, formerly-blind district attorney Tony Quinn. Only Quinn's three aides… Carol Baldwin (also his love interest), Silk Kirby, and Butch O'Leary… knew Quinn was no longer blind. Additionally, the trio also knew he could see perfectly in the dark… as the Black Bat!

In story #61, a nifty fast-paced mystery entitled "The Killer Who Wasn't," the Black Bat made only a few cameo appearances. In fact, he appears on just one page over the last half of a 60-page novel. Like almost all the previous Black Bat stories, this epic was written by the prolific pulpster Norman A. Daniels under the pseudonym "G. Wayman Jones."

BBD V29#3 (Win 1952-53) is supposed to contain the last Black Bat story. The character is mentioned briefly, but never appears. It does, however, feature his alter-ego, Tony Quinn

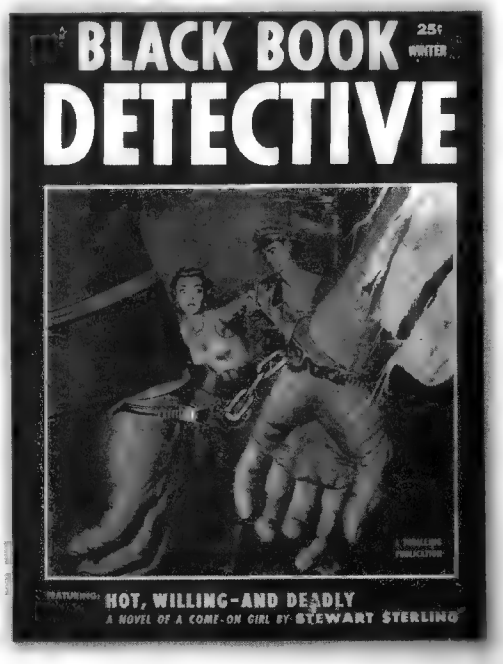
There was no hint, however, that even though Tony Quinn would be seen once more, the Black Bat would disappear forever.

In fact, the end of Daniels' final Black Bat story included the lines "There would never be any rest for him, either as Special District Attorney or the Black Bat. There were too many vicious gangsters, too many fools for him to let up… Quinn held [Carol] tight and wondered if the day would ever come when he wouldn't have to let her go."

After waiting a year for the next Black Bat story, a much-shorter-than-usual, tawdry, sex-packed 32-page novella entitled "Hot, Willing—and Deadly" by new author Prentice Winchell under the pseudonym "Stewart Sterling," the character's fans must have been stunned to discover that the Black Bat was no more.

In the final Tony Quinn adventure, there were only a couple of brief references to the character. With absolutely no explanation why, the first reference early in the story merely said "the legendary character was dead now. Dead and buried, except in the memory of a few who suspected the creature had been Tony Quinn's alter ego."

A few pages later came the final reference to the Black Bat, in what has to be the strangest finish of all for a costumed hero: "Momentarily [Tony Quinn] wished most earnestly that he might make one final appearance, show up as the Black



Bat again. The black-clothed apparition might have succeeded in getting past the guard of Carol's captors, might have accomplished her rescue, assuming she was still breathing. The excessively dressy pin-stripe he was wearing probably never would be as effective."

"But it had been largely at her insistence that he'd agreed to drop his dual role of public prosecutor and private avenger for once and forever. He couldn't break his promise to her now. Always she had contended, so stubbornly, that it had been his nerve and his knowledge of the criminal mind which had brought about his most amazing coups against the vicious and the vile. Now he'd be forced to put her belief in him to the utmost test!"

In what has to be one of the few examples in popular literature of a hero who could still adopt his costumed identity but refused to because of his love for a woman, Tony Quinn did prevail in his final adventure and he did retain Carol's love. But this sure has to be the oddest of all finishes for a costumed hero.

The scarce Fawcett one-shot, Crime Smasher #1 (Summer 1948), was the last vestige of the once popular character, Spy Smasher

Daniels, one of the best of the pulpsters, explained this mystery in Don Hutchinson's wonderful book *The Great Pulp Heroes* (1996): "The final Black Bat was taken over by a new group. [Standard's editors] wanted to load the story with sex and I wasn't about to comply. They loaded it, I understand, and it was their final book."

Reading these two Black Bat stories prompted me to come up with a few examples of Golden Age costumed heroes who abandoned their costumes in favor of civilian garb, not including characters who briefly adopted a costumed identity after beginning their strips as civilians:

Black Hood.....*Pep Comics* #59-60 (Dec 1946 and March 1947)
Blue Bolt.....*Blue Bolt* #27 (V3#3, Aug 1942)
Capt. Courageous.....*Four Favorites* #22 (Mar 1946)
Captain Midnight.....From a costumed hero in the 1940's Fawcett Comics to a jet pilot on 1950's television.
The Face.....*Big Shot* #63 (Feb 1946, with a one-shot return as The Face in #74)
Pat Parker, War Nurse (with the Girl Commandos) - .....*Speed* #26 (Apr 1943)
Sparkman.....*Sparkler* #15 (Oct 1942, with a one-issue comeback in #49)
Spy Smasher.....*Whiz Comics* #76 (Jul 1946)

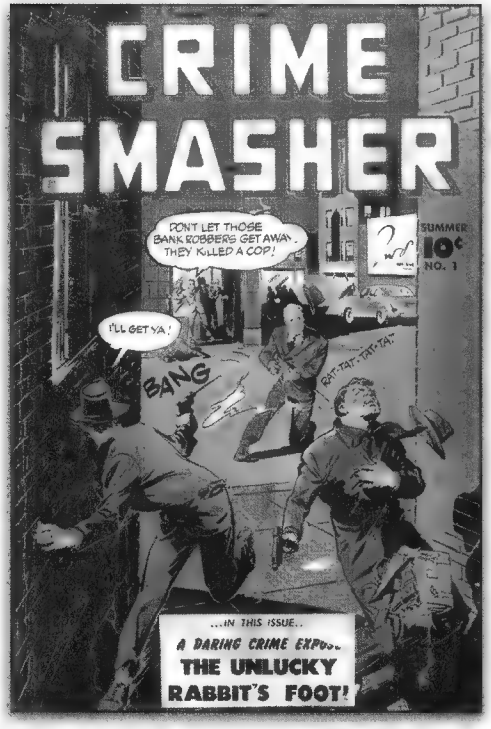
Along these lines, I've always felt that one of the most intriguing cover designs for the last issue of a superhero's own title was how Fawcett's editors handled *Mary Marvel* #28 (September 1948). On that cover, Mary has forsaken her costume for a Shazam-themed cowgirl outfit. This had nothing to do with any of the stories in #28, but was appropriate since with the next issue the title became *Monte Hale Western*. Mary Marvel continued only in *The Marvel Family* through the last issue, #89 (January 1954), which ties for the last comic Fawcett ever published.

Speaking of Fawcett, the company made an odd attempt to turn one of its best characters, the wonderfully-costumed Spy Smasher, into the trench coat detective Crime Smasher. This experiment lasted through only eight issues of *Whiz Comics* (#76 through #83, March 1947), with stories ranging from six to eleven pages.

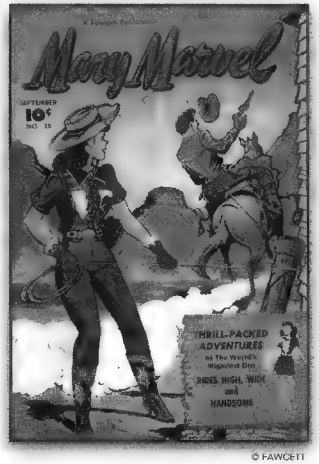
Crime Smasher was dropped with *Whiz* #84 (April 1947) as Fawcett continued its policy of becoming one of the first companies to cut many of its comics from the customary 52 pages to 36 pages. Fawcett, however, went back and forth on that policy for several years with many of its titles until finally abandoning the 52-page format altogether in 1951.

World War II paper restrictions may have had something to do with this, but it's interesting to note that when Fawcett came out with *Marvel Family* #1 and *Mary Marvel* #1 (both dated December 1945) they were 36 pages and remained so for the first four issues of each. This was only two years after most Fawcett comics were still being published in the 68-page format, which was the industry standard for the first decade of the history of the modern format comic book (1933-43).

The experiment with Crime Smasher really became odd when Fawcett *(Cont. on pg 28)*



In Mary Marvel #28 (Sept 1948) Fawcett's editors changed Mary's appearance dramatically... even though it had nothing to do with the stories inside



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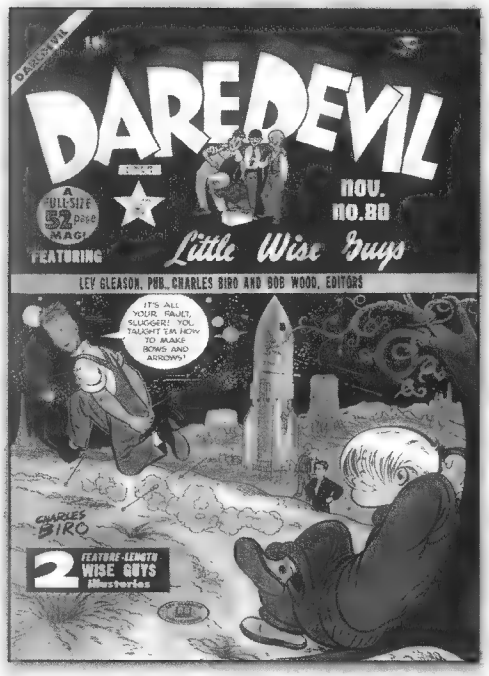
came out with the one-shot *Crime Smasher* #1 (Summer 1948), which contained a 13-page lead story and two 7-page tales, including one that uncharacteristically used the inside back cover and the back cover, the way Dell Comics did so often.

There was no advertising, not even the publisher's own, nor any text material in the *Crime Smasher* one-shot, which I believe is the only example of a former costumed hero getting his own title, unless you want to count the two issues of *Tony Trent* following the two issues of *The Face* from Columbia in the 1940s.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The famed super-athlete Daredevil, one of the best of the Golden Age costumed heroes, made his last bow in Daredevil #80 (Nov 1951), but was neither shown nor even mentioned on the cover. © LEV GLEASON

Fawcett did not even include a regular indicia in *Crime Smasher*, leading me to believe this was not intended to be an ongoing series. Perhaps the stories were unused inventory left over when the series was discontinued more than a year earlier in *Whiz*. There's even a slight possibility that the book was initially intended to be a premium, theatre giveaway, or promotional item of some sort. At any rate, this remains one of the oddest one-shots in Golden Age history.

Crime Smasher also ranks as one of the earliest crime comics devoted to a single character of the "hard-boiled" genre. In fact, it may well have been a couple of years ahead of its time, since hard-boiled characters such as Quality's Ken Shannon briefly achieved popularity in the earlier 1950s, when they were often tied into horror themes.

Novelty's Blue Bolt discarded his super heroics in order to assume military themes earlier in World War II, as did Sparkman from United Features Syndicate. Oddly, however, Ace's Captain Courageous did not assume a full-time military identity until after the war. Not surprisingly, he lasted only seven non-super-powered issues in *Four Favorites Comics*.

Captain Midnight, of course, probably would not have worked as a superhero on the television screen in the mid-1950s, even if the producers had wanted to go to the expense, since by that time the only really well-known remaining costumed heroes in comics were Superman, Batman and Wonder Woman. Besides, the television series was based on the long-running radio show, in which Captain Midnight was not a costumed hero… unless you consider heroic aviators to be costumed heroes.

Captain Midnight, eventually continued in syndication as Jet Jackson, a name change that I found slightly ludicrous (I can remember an unfortunate high school classmate named Jackson. You get one guess what his nickname was!) The name change, I believe, was the result of legal wrangles with Captain Midnight's original sponsor, Ovaltine.

Finally, here's a real oddity when it comes to this theme.

Even though one of the best of the Golden Age costumed heroes, Lev Gleason's long-running Daredevil by Charles Biro, did appear sans costume in #42, 43, and 44 in his long-running strip, he quickly resumed his costume appearances and altogether appeared in the first 69 issues of *Daredevil*.

At that point, Daredevil's saga turned into one of the oddest finishes for a costumed hero of the Golden Age. In fact, it's a tale that precious few fans are aware of.

For a long time, most fans believed the kid group The Little Wise Guys took over the strip completely after #69 (December 1950), in which Daredevil decided to stay indefinitely in the Asian kingdom of Tarkabia.

More than a decade ago, however, a collector told me he was sure that Daredevil made a brief comeback about a year later. Sure enough, in *Daredevil* #79 (October 1951), he helped to rescue the Wise Guys from a runaway balloon on his way back from Tarkabia, which he had decided to leave in order to join the U.S. Air Force. This was during the Korean War, when even the likes of a 34-year-old former World War II fighter pilot Ted Williams left the Boston Red Sox to re-enter the military in 1952.

Daredevil, still saying he was waiting for his Air Force induction, also played a major role in one adventure in #80 (November 1951), an odd tale in which the Wise Guys and Daredevil fly a rocket to Mars. Even though many of Biro's tales contain amusing twists, this story is one of the most bizarre in the entire series, which was usually grounded in grim reality and not fantasy. In the same issue, the Wise Guys solve the typical mystery of "The Champion Phony" in a story of high school athletics.

Oddly, then, Daredevil was neither cover-featured on #79 or 80, nor was his return even plugged on the cover. This once-great character was hardly accorded the dignity of his legendary status in what amounted to a most unsatisfactory finish for the super-athlete.

Even though *Daredevil Comics* lasted all the way to #134 (September 1956)—which I recall as being on the newsstands at the same time as *Showcase* #4—I believe Daredevil's last appearance was that brief return in #79 and 80. Perhaps the Wise Guys later made some story references to their hero, but my run of *Daredevil* ends with #69, so I can't be sure. As it was, I had a heck of a time even finding #79 and 80 in order to complete the Daredevil appearance list.

So until next time, keep your costumes at the ready. You never know when you might need one.

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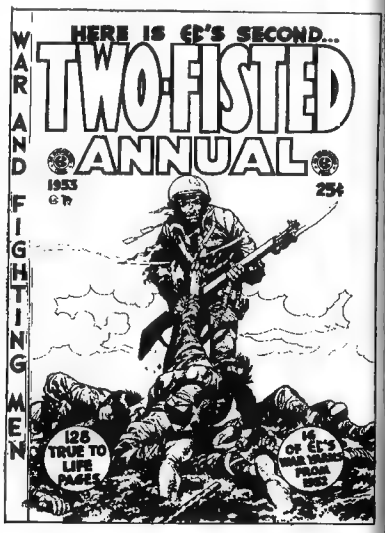

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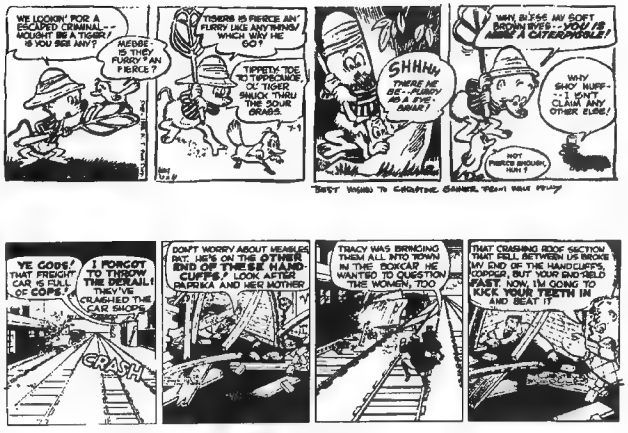
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SHHHH/ THERE HE BE -- FURRY AS A BEAR, ABOUT
WAH, BLESS MY SOFT BROWN EYES! -- WOULYA ABIDE A CATERPHOBE?
WHY SHUCKY MUFF -- I WON'T CLAIM ANY OTHER KLAIM/
NOT FIERCE ENOUGH, HUH?

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EXPANDING THE BOUNDARIES OF CREATIVITY!

The Legendary Carmine

Carmine Infantino has had one of the most remarkable careers of any comic book professional. From a modest start hanging around the Harry "A" Chesler shop in the early 1940s where he was paid to learn his craft, Carmine became the trend-setting artist who made the Silver Age of comics gleam, and from there climbed an amazing ladder of opportunity at DC Comics in the 1960s... becoming DC's Art Director in 1967, Editorial Director in 1968, and ultimately Publisher between 1971-76. It was a tenure that saw a beleaguered DC lifted up from complacent mediocrity to creative dynamism, and created the first cracks in the growing dominance of Marvel Comics in the late-Silver Age and post-Silver Age era.

While the artist himself looks back on his career with a mixture of justified pride and wistfulness over what might have been, comics fans remember Infantino as a true innovator. He was an artist who refused to rest on his laurels, but instead pushed and expanded the boundaries of comic book creativity by the sheer force of his considerable personality, and even more considerable talent. Although today Carmine devotes most of his time to teaching a new generation of aspiring artists rather than drawing, his legacy endures.

Here Carmine Infantino speaks candidly of that legacy, which he calls, in stark contrast to his incredible accomplishments, his "unfinished symphony."

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Infantino!

A Will Murray Interview

WILL MURRAY: *Let's do something unusual. Let's start not at the beginning, but at the end. You've been in comics for 50 something years. When you look back at your career what do you feel?*

CARMINE INFANTINO: Yes, it's been at least 50 something years. [*Laughs*] I was very lucky. I arrived at the right time and the right place.

WILL: *What stands out?*

CARMINE: Getting that very first job at DC Comics. I walked in and Shelly Mayer gave me a job. I, Joe Kubert, and Alex Toth… the three of us were hired together… we all met each other up there. None of us knew it at the time, but there was a new wave coming… the beginning of something really new. But at the time we were living it, so we didn't see it. It was nice of Shelly to hire us… he recognized whatever he thought each one of us had, and he brought the three of us in and got us that far.

WILL: *Your first DC project, was that Ghost Patrol?*

CARMINE: That's right. I did the first of the Ghost Patrol for a while, then Johnny Thunder after a bit… oh, I think about a year or so. Do you know the character Johnny Cei-U?

WILL: *Johnny Thunder?*

CARMINE: Right, Johnny Thunder. I did that one first, I believe. Then the Ghosts. One of them I did first, then I did the other. What Shelly did was put us all on back features. In those days there were 64 pages you could play around with, so there was room for back features. A guy could develop on back features, then eventually move to the front… which we did.

WILL: *When did you move to the front?*

CARMINE: When Shelly moved me to the old Flash.

WILL: *And how did you feel about being promoted?*

CARMINE: I was nervous. You know, you get nervous taking on one of the lead DC characters. This guy [Al] Hibbard, he retired or something. Lee Elias was doing it, too, by the way.

The highly collectible original art for the cover of Mystery In Space #63 (Nov 1960) was originally given away to the reader who wrote the best letter for the title's LOC.

COURTESY THE PAT KOCHANEK COLLECTION

Carmine Infantino

Carmine Infantino tells "HOW I DRAW THE FLASH—"

WILL: *So you did sort of a tag-team thing?*

CARMINE: I did some and Lee did some… and they kind of eased Hibbard out. He got sick or something. I don't know what was going on with Hibbard, so we did Flash for a while. That's where I really "grew up," so to speak.

WILL: *Do you feel it's better to start off slowly rather than to make it big in comics right away?*

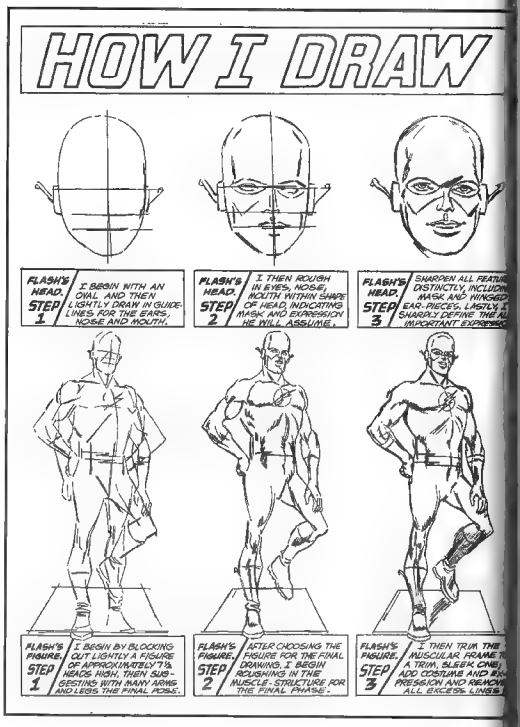
CARMINE: I think so, because it gives you room to grow. I feel sorry for the young kids doing comic art today because there's no place for them to experiment and try different things. You're immediately thrust onto a main feature. So you have to do well or die. That's not really fair to them. There's a lot of talent out there, but some of it's got to develop.

WILL: *I read an interview with you in* The Comics Journal *where you said something so curious that it made my jaw drop! You said that you look at your artistic career as an "unfinished symphony."*

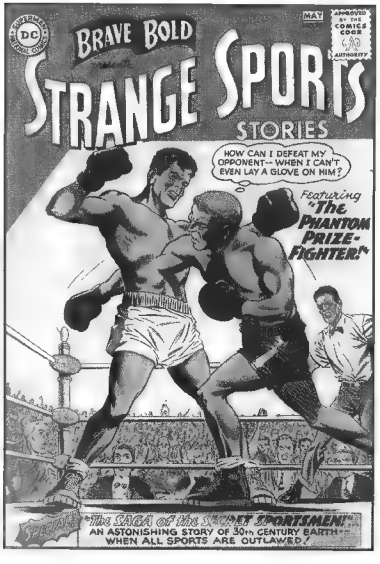
CARMINE: I feel that I left my career at a point where it was just about to move into another phase… and, of course, I never hit that phase.

WILL: *Many collectors and fans feel your work during the '50s and '60s was about as mature as comics work could become.*

CARMINE: I know they do, and their appreciation for my work means a lot to me. But I was moving into another phase later on. It's like you and your writing… you know when you're moving from Step One to Step Two to Step Three. Well, suddenly I was moving into another completely different area, I felt … and I just cut it off at that point.

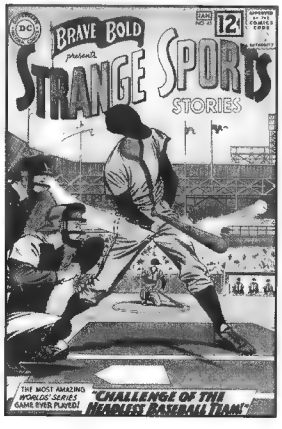

HOW I DRAW
FLASH'S HEAD. STEP 1
I BEGIN WITH AN OVAL, AND THEN LIGHTLY DRAW IN GUIDE-LINES FOR THE EARS, NOSE AND MOUTH.
FLASH'S HEAD. STEP 2
I THEN ROUGH IN EYES, NOSE, MOUTH WITHIN SHAPE OF HEAD, INDICATING HAIR, AND EXPRESSION HE WILL ASSUME.
FLASH'S HEAD. STEP 3
SHARPEN ALL FEATURES DISTINCTLY, INCLUDING MASK AND WINGED EAR-PIECES. LASTLY, I SHARPLY DEFINE THE MOST IMPORTANT EXPRESSION
FLASH'S FIGURE. STEP 1
I BEGIN BY BLOCKING OUT LIGHTLY A FIGURE OF APPROXIMATELY 7½ HEADS HIGH, THEN SUG-GESTING WITH MANY ARMS AND LEGS THE FINAL POSE.
FLASH'S FIGURE. STEP 2
AFTER CHOOSING THE FIGURE FOR THE FINAL DRAWING, I BEGIN ROUGHING IN THE MUSCLE - STRUCTURE FOR THE FINAL PHASE -
FLASH'S FIGURE. STEP 3
I THEN TRIM THE MUSCULAR FRAME A TRIM, SLEEK ONE, ADD COSTUME AND EX-PRESSION AND REMOVE ALL EXCESS LINES.

Brave & Bold #47 (Apr/May 1963) and #45 (Dec/Jan 1962-63)… two of the five Strange Sports Stories tryout issues


BRAVE BOLD
STRANGE SPORTS STORIES
HOW CAN I DEFEAT MY OPPONENT -- WHEN I CAN'T EVEN LAY A GLOVE ON HIM?
Featuring "The PHANTOM PRIZE-FIGHTER!"
"The SAGA of the SUPER SPORTSMEN"
AN ASTONISHING STORY OF 30th CENTURY EARTH -- WHEN ALL SPORTS ARE OUTLAWED!

WILL: *What would that area have been?*

CARMINE: I think it was a whole new change. What do you call it? I was developing a whole new style of thinking about the art. I was coming into a new realm of thinking with comics, and I was going to try some really revolutionary things. But it just fizzled away.



WILL: *You were revolutionary when you were doing the Flash and Adam Strange… and especially when you were doing* Strange Sports Stories.

CARMINE: But I always felt that with each job I could do a little better… and a little better… and a little better…

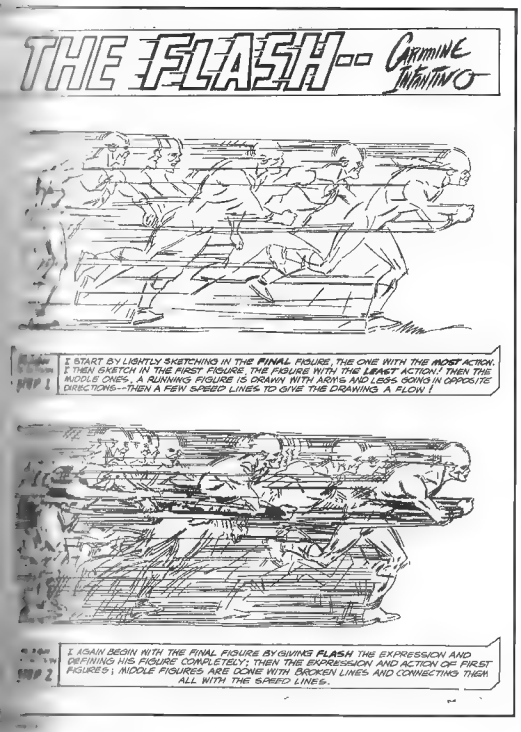
WILL: *Take your use of silhouette panels in* Strange Sports Stories. *If they did that for the first time today, it would be considered modern and groundbreaking…*

CARMINE: When they were first developing *Strange Sports Stories* they called me in. Irwin Donenfeld loved sports, and he wanted to try a sports book… that's why Julie created that title. The only thing Irwin said to me was, "I want it to look different. I don't know how the hell you'll do it, but do it different!" That's when I thought of the silhouettes.

I only used them for one reason… because it created more action. You may recall the batter in the baseball story. The batter had his bat back in the silhouette and then in the finished drawing, he swung. So you got a kind of a feeling of rhythm… of movement.

WILL: *It was tremendously effective.*

CARMINE: I thought so. But it was hard work. Those were difficult.


THE FLASH-- CARMINE INFANTINO
I START BY LIGHTLY SKETCHING IN THE FINAL FIGURE, THE ONE WITH THE MOST ACTION. I THEN SKETCH IN THE FIRST FIGURE, THE FIGURE WITH THE LEAST ACTION! THEN THE MIDDLE ONES. A RUNNING FIGURE IS DRAWN WITH ARMS AND LEGS GOING IN OPPOSITE DIRECTIONS--THEN A FEW SPEED LINES TO GIVE THE DRAWING A FLOW!
I AGAIN BEGIN WITH THE FINAL FIGURE BY GIVING FLASH THE EXPRESSION AND DEFINING HIS FIGURE COMPLETELY; THEN THE EXPRESSION AND ACTION OF FIRST FIGURE! MIDDLE FIGURES ARE DONE WITH BROKEN LINES AND CONNECTING THEM ALL WITH THE SPEED LINES.

WILL: *It had the effect of one of the old flip books in a kind of a weird way.*

CARMINE: I must have remembered those somehow… that's probably where I got the idea.

WILL: *So when you talk about moving in new directions and experimenting, it seems to me that you were doing it, and doing it well.*

CARMINE: I think there were other things that I could have done. I just felt I was tired of what I was doing at that point … no question about it.

WILL: *Were you mostly tired of superheroes?*

CARMINE: Right. I especially didn't like the Batman. I fought it all the time.

WILL: *What about Batman didn't appeal to you?*

CARMINE: I don't know… I guess just taking over a character that Bob [Kane] had done, a character that was dying at the time. Donenfeld had called Schwartz and me in again and said, "We're going to give you six months with this thing. If you can't turn it around, it's finished." It was a hell of a burden. Maybe that's why it bothered me.

WILL: *They were going to kill Batman?*

CARMINE: Oh, yes. Batman was all finished. But in all honesty, we did not turn it around. I do think we were bringing it up very slowly. Then the TV show hit, and that's what did the job. It wasn't us.

WILL: *You're almost minimizing a revolution. I mean, the "New Look" made Batman a contender among superheroes again.*

CARMINE: The sales didn't prove it, but it was coming up. Every month, we'd come up four or five points. It wasn't bad. I think we had gone up to about a 52-53 percent sale. Then, of course, they started bumping up the print run, which meant that things were beginning to happen. The strange part was that the issues where Kane did them would fall back 3-4 points. Then the one I did, *Detective* I believe, that would really bump up.

But I did the covers on his books, too, so it helped a little. But not much. We found that out because the covers I did would bring it up a couple of points. But then they'd open it and the damn book would die again.

WILL: *Mentioning covers reminds me of one of the key questions I want to ask you. Many consider you a genius at doing comic book covers. What makes a good comic book cover?*

CARMINE: This is only my feeling, but I feel it's impulse buying. If you create something on the cover that'll "suck in the eye," you'll sell it. It's that simple. That was the premise.

WILL: *What elements sold covers?*

CARMINE: You have to disjoint the cover. You don't put on a composition that's very smooth and even. You've got to jar the eye. Whatever it is, you jar the eye. Do you understand what I'm saying?

WILL: *In other words, shock and impact. So please*

Placed throughout the article are examples of Infantino's "warm-up" sketches that he did on the back of the pages before beginning his story art.

COURTESY PAT KOCHANEK

Carmine Infantino

describe for me how you would design a cover that would sell. How would you go about it?

CARMINE: OK. Do you remember "Flash of Two Worlds"? in *Flash* #123?

IT WAS A STRANGE POWER THAT TOP CROOK FRANK FENTON WIELDED OVER BATMAN AND ROBIN! NO SOONER WOULD THE PAIR COME WITHIN SIGHT OF THIS STARTLING CRIMINAL...
...THAN THEY'D BE RENDERED COMPLETELY HELPLESS--UNABLE TO MAKE A MOVE AGAINST HIM! FOLLOW THE TANGLED CLUES OF THIS GRIPPING STORY WHICH LEADS THROUGH THE MOST PICTURESQUE QUARTER OF GOTHAM CITY... AND BUILDS TO A FANTASTIC CLIMAX!
THE MYSTERY OF THE MENACING MASK!
CAN'T MOVE! IT'S AS IF MY LEGS WEIGH TONS--!
MY ARMS--LIKE LEAD--! WHAT'S THAT CROOK DONE TO US, BATMAN?
DC 1999

Schwartz' and Infantino's "new look" Batman returned the Dynamic Duo to the detective genre. The controversial change of style and content was a landmark event in the history of the medium.
COURTESY JOE MANNARINO

WILL: *That was a tremendous cover.*

CARMINE: There you go. Now that's a shocker because you see the new and the old [Flashes] suddenly, at the same time. Another was the Flash cover with his costume just hanging off a tree. That was a good example of what I'm talking about. There was also the one where I took the lettering, and made it very long with all the buildings set across the top, and the Flash lying on the bottom as if he were dead. An example of this on a Batman cover was the issue where the Blockbuster was breaking the lettering of the word "Batman" into millions of pieces as he was coming down. Well, those are examples of shockers. They got you, and you remember them. So I think that that approach is what generated better sales.

WILL: *You're right... because the image of every cover you've mentioned jumps to mind immediately.*

CARMINE: I really enjoyed doing that one where I created the Joker House. [*Laughs*] It was just a big head of the Joker.

WILL: *And then the Batmobile driving up to it.*

CARMINE: Right, right. And then there were some of the Adam Strange covers. There was one that I know everyone considers a classic, but I don't think it's all that great. It's where he's flying up to Rann from Earth... *Mystery In Space* #90.

WILL: *The cover where the two planets are next to each other...*

CARMINE: It was a simple idea, but it sure did have an effect on people.

WILL: *When you took over as art director you started to make changes that you later implemented more fully as editorial director and later publisher. You were on a roll, and one of the things that you did was to turn DC upside down in terms of being more artist-driven than writer-driven. Tell me about the risks of doing that.*

CARMINE: It was writer-driven when I took over, and by writer- driven, I mean most of the guys who were running it were editors who came from the pulps. That included Julie Schwartz, Mort Weisinger, Murray Boltinoff, and Jack Schiff.

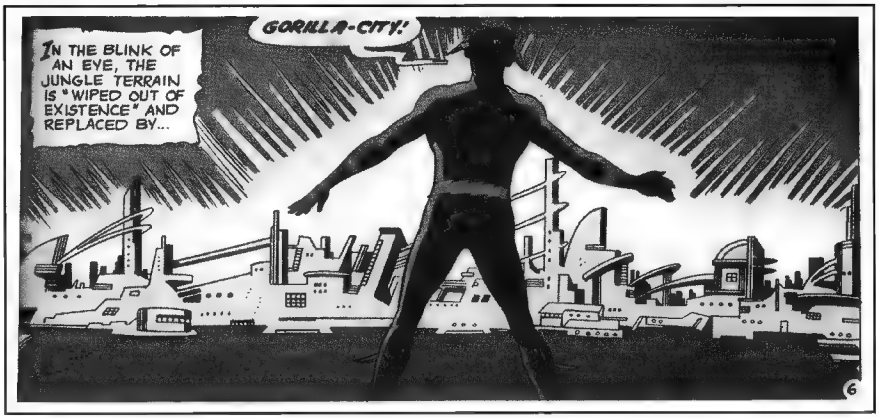
I used to get the scripts, and they were too talky, you know? So I figured, let's try it the other way. A couple of guys there were artists, and knew dialogue and script. I got Joe Kubert and Joe Orlando and I kind of moved things around a little bit.

WILL: *I want to talk to you about the interesting progression of the 1960s, from your point of view. When the '60s started, the Flash was in his full glory and DC was coming back from that post-Wertham slump. For four or five years in a row you won Alley Awards as a Flash artist and the Adam Strange artist.*

The Infantino penciled & Anderson inked cover of MIS #90 is one of the classics of the SA. The original art (right) is valued at more than $10,000

© 1999 DC COURTESY THE PAT KOCHANEK COLLECTION

Flash "vibrates" to Gorilla-City in Flash #107 (Jul 1959)



In the terms of the comic book world, DC was coming back, one could say, to respectability and rebounding from the stigma of the '50s. You were on top of the world. You were the *artist.*

CARMINE: I wasn't making much money in those days, I'll tell you that! [*Laughs*] With all the nonsense of the awards and things, if I tell you how much I was making, you wouldn't believe it.

WILL: *I'm sure that you're right. My point is that you were on top of the world. Then all of a sudden Stan Lee and Marvel started to creep up on you, and almost overnight they were the new kings of the mountain.*

CARMINE: Absolutely. They took over.

WILL: *What effect did Marvel have from your perspective, and throughout the DC offices? Did it feel like the American Revolution—the world turned upside down?*

CARMINE: There was doom and gloom all over the place. And nobody knew what the hell to do about it. That was the strange part. So I'd go in there and hear everybody moaning, and Donenfeld would be yelling at people, and others would scream and yell, too.

But nobody had answers. Nobody knew what the hell to do in the company. That's how it went for weeks and weeks… then months and months. Marvel was just booming ahead.

WILL: *Was it true that Marvel was selling a better percentage than DC in actual sales?*

CARMINE: Both sales and percentage! Marvel was doing *very* well. We knew it because DC—Independent News—was handling Marvel at the time and their numbers were coming in. Marvel had books like *Spider-Man* and *The Hulk* coming in at 70, 80, even 85 percent sales. And we had books coming in at 40, 41, 42 percent. Something was wrong and they didn't know how to fix it. That was the whole problem.

WILL: *But* you *knew how to fix it.*

CARMINE: Well, I thought I did! [*Laughs*]

WILL: *Well, I think you did because you did make major changes… right from when you first started as art director.*

CARMINE: When I left we were neck and neck, by the way, so there was something we did right.

WILL: *When I was reading comics in the '60s, I went through pretty much the same cycle a lot of people did. I started off reading DCs, and I switched to Marvels without completely giving up DCs. But towards the end of the '60s, DC started to put out books that caught my eye and got me to read DCs again. I'm referring largely to titles like* The Creeper, Hawk & Dove, Secret Six, Bat Lash, *Deadman, etc. You know what I'm talking about—your books, essentially. Tell me about coming back on the counterattack against Marvel.*

WHEN OUR METALLIC CIVILIZATION WAS DESTROYED BY A COMET EIGHT MILLION YEARS AGO I ALONE SURVIVED --I, KATMOS, THE SUPREME RULER OF THIS PLANET!
© 1959 DC

Katmos, the Conqueror from 8 Million B.C., from Flash #105 (Mar 1959)

CARMINE: Deadman—I didn't create that by the way. Arnold Drake did the first and second issues of that. I drew the first one. Then he left and I was editor by the time he quit… apparently he had a falling out with Joe Orlando. So I plotted issues #3-6, then I brought people in.

On Deadman, I had Jack Miller doing the writing. I'd give him the plot, then he'd go home and write it up. I'd go over it and give to Neal [Adams] to do. On *Bat Lash*, I would do the plots with Joe Orlando. He'd give them to Sergio to score—when I say score I mean put them on paper, pace them—and then give them to Nicky [Cardy] to do.

On *Wonder Woman*, Denny and Mike Sekowsky sat down with me and plotted out the four issues, but one month at a time. Then I made a big mistake. I made Mike the editor and he suddenly fired Denny and took over the book himself! I called for Denny in the first place because we had big sales numbers. For instance, we had *Wonder Woman* at a 60-65 percent sell through on the four issues we did together.

So I said, "Michael, if this doesn't work, you're off the book. You're finished." He said, "I'll take the chance." Well, he blew it and that was the end. I got him off the books. He should have kept Denny with it. But that was my mistake, not his. I mean, I should have insisted that Denny and he co-write the book.

WILL: *Your first big push as editorial director—at least the first new big thing that I'm aware of—was Steve Ditko coming in to do* Showcase *with things like Creeper and*

Carmine Infantino

The world's fastest human vs. his arch foe, The Trickster, in "Danger in the Air!" from Flash #113 (Jun 1960)

Hawk & Dove. Those lasted a very short time.

CARMINE: They weren't successful.

WILL: *Both weren't? I thought the Creeper was, but that Hawk & Dove wasn't.*

CARMINE: No… I wish they both were but they weren't. He didn't do many issues of *The Creeper.* He was doing that and *Hawk & the Dove* with [Dick] Giordano, I believe.

WILL: *Steve Skeates wrote a lot of them, but Ditko was replaced very shortly with Gil Kane on* Hawk & Dove. *I think that there were creative differences over the approach to the characters.*

CARMINE: There was something with the editor. He and the editor had some kind of difference on the thing. I kept out of it. Who was the editor? It was Giordano, wasn't it?

WILL: *I think so because he was Ditko's editor at Charlton, and I think that's where the connection was for Ditko coming to DC.*

CARMINE: Steve Skeates had some kind of thing going and he left. But I kept out of that too.

WILL: *They were very promising books.*

CARMINE: I know. But the sales didn't show it.

WILL: *I think that the interesting thing about when you came in is you did make a big difference. You got Marvel readers to read DCs again.*

CARMINE: *Showcase* was the key. There was another good title that broke my heart to give up: *Anthro.* That was a *terrific* book.

WILL: *Howie Post's book? It lasted a while.*

CARMINE: We got letters from schools on that thing. Teachers said please send us a whole set of them. It was just wonderful. But there wasn't enough there to capitalize on, so we didn't make any money on the book.

Still, other books were selling for us. *House of Mystery* was going like gangbusters. Joe Orlando brought a whole chain of them out—*House of Mystery, House of Secrets, Witching Hour.*

WILL: *That's right. And you competed against Warren, which was a difficult company to compete against.*

CARMINE: Yeah. We did a good job competing on that stuff. We had some great covers. Do you remember some of the covers that Neal did… kids hiding under the bed and all? Those were great. I first found Neal sitting in the production room doing *Jerry Lewis*… just noticed him when I walked in there one day. I thought, "Who the hell is this guy here?" Then I said, "Finish that up. That's the last *Jerry Lewis* that you'll be doing." And I put him on Batman right away.

AS THE SCARLET SPEEDSTER IS HALTED BY THE CLIFF EDGE...
SO LONG-- TILL WE MEET AGAIN!
HOW DID HE WORK THAT RUNNING ON AIR STUNT? I'D HEARD THE TRICKSTER COULD DO THAT-- BUT I NEVER SAW IT MYSELF TILL NOW! I'VE GOT TO FIGURE THIS THING OUT!

WILL: *What did you see in his work?*

CARMINE: Talent! Lots of talent!

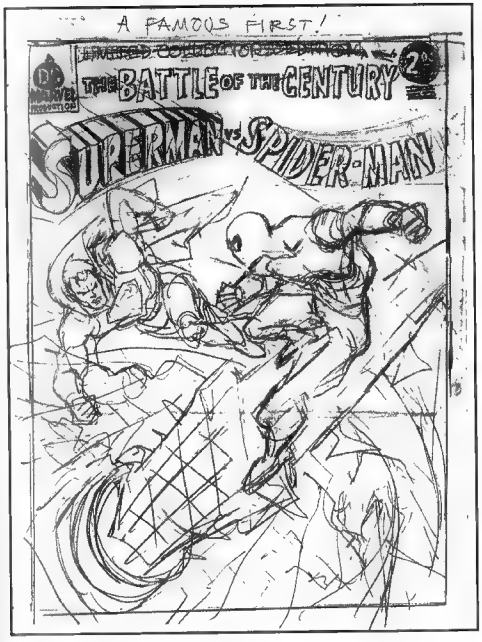
WILL: *Around that time you revamped Batman again…*

CARMINE: When I took over as editor-in-chief, I told Bob Kane, "Bob, you can't do this thing any more." Bob got some kind of revenue out of it, which took most of the money. It cost us more than we made to get somebody else to do the strip. That's when I brought in Neal Adams, Irv Novick, and others. They helped the character tremendously.

WILL: *You had a major role in getting the* Superman *movie going, and into production. I'd like to hear about that.*

CARMINE: When the Salkinds hired [Mario] Puzo to do the *Superman* film, he came in with a script about some gangsters trying to kill the Pope.

I looked at it and said, "What the hell is this?" So I went



SUPERMAN © 1999 DC. SPIDER MAN © 1999 MEG

Infantino's original sketch for the cover of the treasury edition led to one of the most historic moments in comic book history... the battle between DC's Superman and Marvel's Spider-Man!

upstairs, where they said that they liked the script, and I said, "This is *not* Superman. This is *not* Superman."

So they said "If you think you can do better, go out there and see what you can do."

So I went out to the West Coast and sat down with Puzo and the Salkinds and their production man at the Beverly Hills Hotel. For three days we ironed out *Superman I & II* and made sure that they had the characters in.

But we had it much broader than they had it in the film. We had each one of these villains destroying whole continents!

Mario said to me, "Nobody can afford to pay for this." But what the hell, you stretch it, why not? And then you can always pull it back.

I found out later how that works. When the director gets the script, it's in his hands. He creates everything he wants from there. No matter what you write, he can take it and turn it... twist it... he can do *anything* he wants with it. The writer loses entire control.

WILL: *In a sense, then, you plotted that film.*

CARMINE: No, but Mario and I did "hammer out" *Superman I & II* in those three days in the hotel room. It was really hard work. I didn't leave there until I got the kind of script I felt was right for Superman. Mario was happy. I was happy. The Salkinds were happy. Everyone was happy with it.

WILL: *Were you pleased with the film when it came out?*

CARMINE: Sure. I wasn't involved anymore... I was out of there by then. But the script was good, and they pretty much adhered to what we had written, except we had one of them destroying all of Africa. That's a good trick. You could do it today, you know. Even then you could do it. One destroyed Europe, I think. The other one took South America apart. So Mario said, "This is big money. These guys are not going to go for this kind of money." I said, "Put it in anyway. See what happens." So I think they minimized the whole thing. But the director did a good job.

WILL: *I agree. Of course if those continents were wiped out, that would kind of minimize future story possibilities in Superman movies. But it's interesting and that's powerful stuff.*

CARMINE: [*Laughs*] Right. It was different, you know. For Superman I said, "The important thing with him is that you need something that is grand and large and universal. You can't just mess around with murders and things. That's just not Superman." And he understood. He was very sharp. Puzo was terrific, I thought. He was a sharp cookie, no question about that.

WILL: *Warner later brought in a husband and wife team to rewrite his script. They were the Newmans. So that script went through a lot of work.*

CARMINE: I know. But the Newmans adhered pretty close to what we had done. From my understanding, the director, Richard Donner, made most of the changes. He was pretty good, too.

WILL: *One of your DC* triumphs *was getting* Tarzan *away from Gold Key. How'd you do that?*

Carmine Infantino

CARMINE: Well, I went over to Europe with one of the boys upstairs. We had the publishing all over Europe but Gold Key was publishing *Tarzan* over there. We saw the numbers and they were huge, just huge … and our publishers in Europe wanted it badly. I said, "I'll go back and see what I can do about it."

So I went out to Tarzana, California and met with a guy named Mark Hodies, who was apparently the management for the [Edgar Rice Burroughs] estate. We met, we talked, and I made a deal with him. At first, they said to me, "We want to see every page of artwork and we want to know who's going to be on it." I said, "No, that's out of the question. I assure you you'll be happy with what we do," knowing full well who I had to put on it.

And who was better than Joe Kubert? When they saw the first issue they went nuts. They loved it. I think that they got all the artwork, if I'm not mistaken. I think we had to give them that. I'm not certain though.

WILL: *Did you catch them while they were in a transition between a contract with the old publisher, or did you basically wrest it away?*

CARMINE: Apparently, they were not happy with Gold Key. Something was going on. I don't know what the problem was, and I never got involved with that. All I did say to Hodies, when I spoke to him from New York, was, "I'm very interested in doing it. Is there any chance? I will be in California on such a day. We can get together to talk about it."

He said, "I'd be very interested." So I said *fine*. I went out there and we talked. I guess the thing that cemented the deal is that I said "Look, we have all the overseas publishers connected to us already. So you're getting one big package here." Which kind of worked them up a little bit. It made sense, too.

WILL: *Returning to a discussion of your own artwork, someone once told me you were kind of a perfectionist as an artist. You'd draw a page and if you weren't happy with it, you'd erase it and draw all over it.*

CARMINE: That's right.

WILL: *I wondered why wouldn't you just throw the page off in a corner, save it for a rainy day and draw a new page from scratch? Did you have to erase the entire page?*

CARMINE: Well… because the page wasn't right… and I didn't want to keep anything that wasn't right.

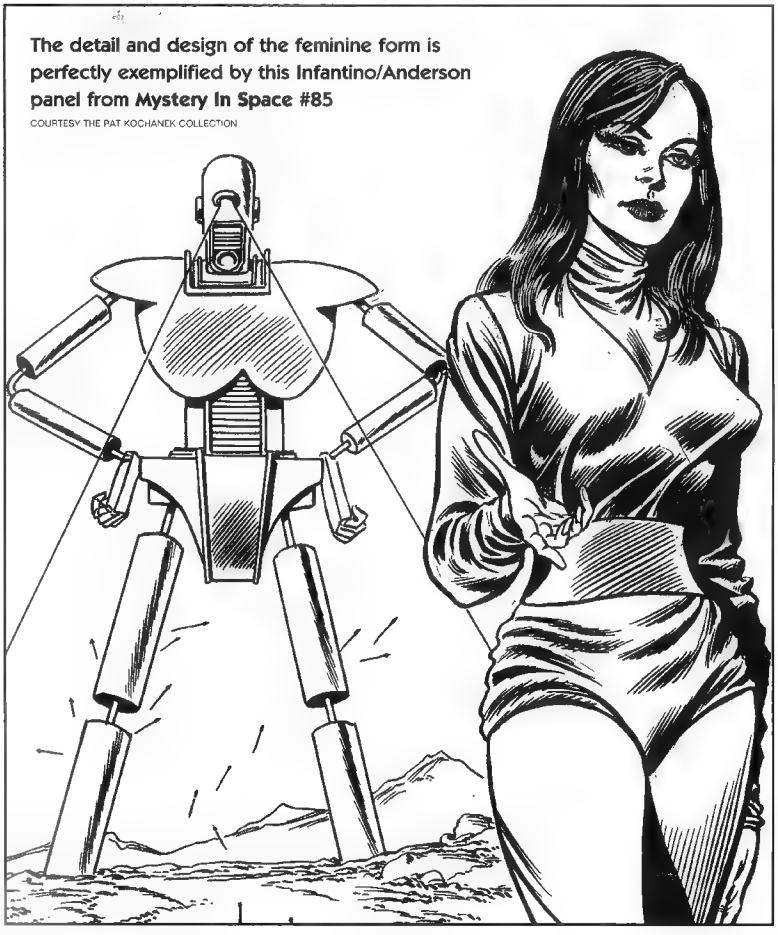
WILL: *So bad Carmine Infantino art, as far as you are concerned, needed to be erased?*

CARMINE: Yes. To me it had to be erased. If you turn one of my pages over, you would see what I used to do. I did a lot my practicing on the backs of the pages. In fact, most of my pages had drawings all over the back. That was my way of warming up.

WILL: *I know… many Silver Age original art collectors are always talking about the backs of your pages… it makes them even more collectible. All your practicing suggests trying for perfection with every page. Would you call yourself a perfectionist?*

CARMINE: I don't know about that. I don't think so. I think Alex Toth is a perfectionist. I think Joe Kubert is a perfectionist. But I don't think I'm a perfectionist.

WILL: *I think anybody who erases a whole page to fix one panel is a perfectionist!*



The detail and design of the feminine form is perfectly exemplified by this Infantino/Anderson panel from Mystery In Space #85

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CARMINE: [*Laughs*] Well, maybe. The art just rubbed me wrong. If it rubbed me wrong, I had to redo it. But on the other hand, sometimes I'd bring something in and Julie would like something changed, and we'd fight like hell about it because I didn't want it changed. Usually he won. Not always, though.

WILL: *What kind of things would Julie want changed?*

CARMINE: Little things that would drive me nuts. It would be change a tie, or a foot or a hand or something or other. And we'd argue. Sometimes I would change them. Sometimes I wouldn't. Sometimes he'd go along with me. He was very resilient that way.

WILL: *Julie Schwartz was a good editor. You were fortunate to work with him in both directions, I think.*

CARMINE: Oh yeah. I like Julie. I *was* very lucky to work with him. We had a system where I would create the covers first, then he'd write stories around them.

WILL: *Mort Weisinger pioneered that approach way back in the pulps.*

CARMINE: Did he? I didn't know that.

WILL: *Mort used to talk about how he did that up at Standard, the pulp house that Leo Margulies owned. They'd come up with a cover first and have a story written around it. Sometimes a long story. Sometimes a short story. So I think it was Mort and Jack Schiff who brought that to DC. But you probably took it to another level.*

CARMINE: Isn't that interesting! I didn't know that. Julie told me "Listen, if you want me to work with you, create some covers, and if I like them, I'll create stories around them." And that was it. So at home I'd do two or three different ones, try out different covers, and apparently they worked. And he'd write whole stories around them.

WILL: *The cover is the thing that sells the comic . . .*

CARMINE: I honestly believe it's impulse buying and if you don't grab them right away, you're not going to get them.

WILL: *Back in the '60s when the fans would say we want this and we want that, you used to say, we don't cater to the fans. We cater to the impulse buyer. Do you think the fans—and I don't want you to be too harsh here but be honest—may have steered comics in the wrong direction over the last three decades because it's been more and more fan-driven?*

CARMINE: Well, I think that what has happened is that comics have lost the young readers. There used to be a whole transition: kids would begin with *Mickey Mouse* and go from there to *Archie*, and then to the superheroes and to our books. Now, where do they go? It's all fan-driven these days.

WILL: *Yes, and comics are not doing well . . .*

CARMINE: Right. That's the understatement of the year. I think that they're the antique business now. I really believe that.

WILL: *You don't see comics as having a future?*

CARMINE: That right, I really don't. I think what they're going to be in the future is isolated titles with very minimum print runs. There is a world for comics—don't misunderstand what I'm saying—but it's not in print.

WILL: *On the Internet, do you mean?*

CARMINE: There's lots of ways to do it.

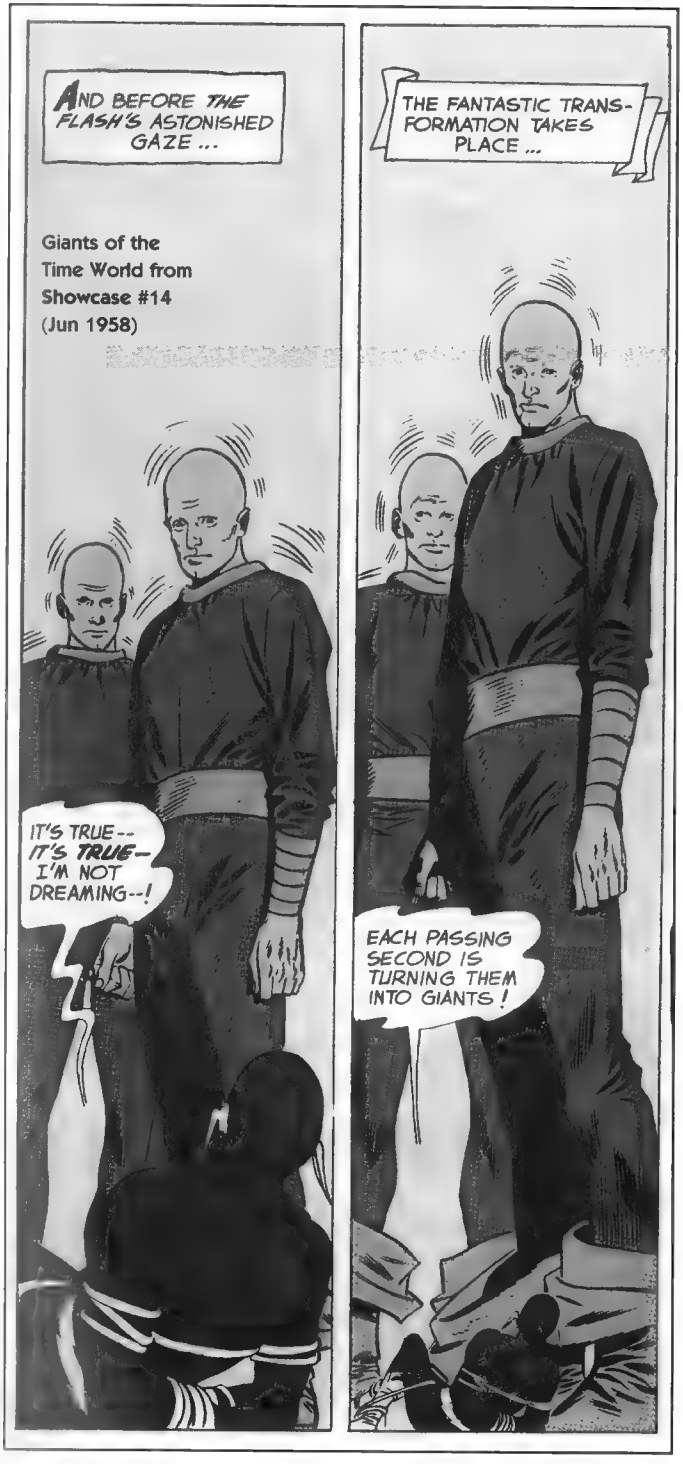
WILL: *On disk?*

CARMINE: There are ways. I don't want to explore it. Stan [Lee] thinks he's going sell things all right. Did you see that piece telling about his site on the Internet? It talked about how

IT WAS NO TROUBLE ESCAPING FROM OUR CELLS-- WE SIMPLY WILLED OURSELVES TO BECOME INVISIBLE AND FLEW OFF!
SINCE WE HAVE BECOME HAL JORDAN AND GREEN LANTERN-- WE HAVE ALL HIS POWERS AND THEN SOME!

Gardner Fox teams Flash and GL in Flash #143 (Mar 1964)

Carmine Infantino


AND BEFORE THE FLASH'S ASTONISHED GAZE ...
THE FANTASTIC TRANS-FORMATION TAKES PLACE ...
IT'S TRUE-- IT'S TRUE-- I'M NOT DREAMING--!
EACH PASSING SECOND IS TURNING THEM INTO GIANTS !

Giants of the Time World from Showcase #14 (Jun 1958)

he's going to create a character or something. Good luck. I saw one of the characters... It reminded me of an old TV show. I don't think it's going to sell... well, maybe, you never know.

WILL: *You don't see the Net as the way of the future?*

CARMINE: That's the approach that many have taken... but, no... I don't think so.

WILL: *Getting back to your art, I asked you what makes a good cover, and now I'm going to ask you a similar question. What makes a good character design... especially a superhero character design like the Flash or the Elongated Man?*

CARMINE: Basically, it's very simple... in fact, the simpler the better! You bring the character down to its most basic elements because then you'll remember how to do them. When they're very complicated and involved, you forget.

But Superman, I think, was the perfect character. You can't get simpler than that. Think about it: red, blue, and the yellow symbol on the chest. Wham!

WILL: *And Batman is basically the Superman costume with some "batfrills."*

CARMINE: That's right. Batman is very simple, very basic. I did the same for the Flash.

WILL: *Did you do a lot of different design concepts until you got to the final Flash concept?*

CARMINE: Yes I did. I worked on it about a day. I asked Kanigher, since he wrote the character, did he want to see any drawings before I went ahead, and he said, "No, I trust you." Which was very nice.

WILL: *So did you experiment with taking the old Flash and modifying him? Is that where you started?*

CARMINE: I started with the old Flash, but I could see right away that he was dated. Superheroes weren't in just then, in 1956. At first, I drew the cowl with his hair showing. Then I got rid of that idea because I felt that with the wind blowing and stuff, it wouldn't look too good. I kept the Silver Age Flash very simple, with a basic uniform. He's a runner. I felt that runners wouldn't have too much ornamentation.

WILL: *That reminds me of Kid Flash's second costume. When you redesigned it, did you go back to your discarded Flash concept sketches?*

CARMINE: Yes, that one I kept in the back of my head. And when they came up with Kid Flash, I figured, "This approach is perfect now," especially because I didn't want him to look like the Flash. I made changes to the head and little changes in the costume, you may notice. I think I brought it down to a V shape at the bottom.

WILL: *Did you save any of those old Flash designs?*

CARMINE: No, but I should have saved all those damned things. In those days we threw stuff away. In fact, most of those original drawings were destroyed because I did the practicing on the back of each page. It was my way of getting limber before I'd do the actual work. It was on the back of the pages that I actually I developed the characters. [*Laughs*]

WILL: *Did you design Deadman?*

CARMINE: Yes. That was fairly simple. All I did was give him a circus outfit with a cowl and a D on his chest.

WILL: *And the facial expression?*

CARMINE: That was ghostly. I remember the opening shot where he dies. It's very good, that cover. It was really interesting. I think that cover was Arnold's idea where it says, "This man has just been killed and his story is just beginning." He threw it at me and I did it. And it worked. Deadman was a good character.

WILL: *That series never got resolved.*

CARMINE: I don't know what happened. Neal blames distribution. I disagree with him on that one. He said the distribution was bad, but in reality, he was constantly very late with the books, and when you have a book so late, there are extra charges. And then you have very little time on the stands. All these things were factors. But you can argue this until doomsday. It doesn't mean much now.

WILL: *Back in the '50s, didn't you draw another supernatural character, the Phantom Stranger?*

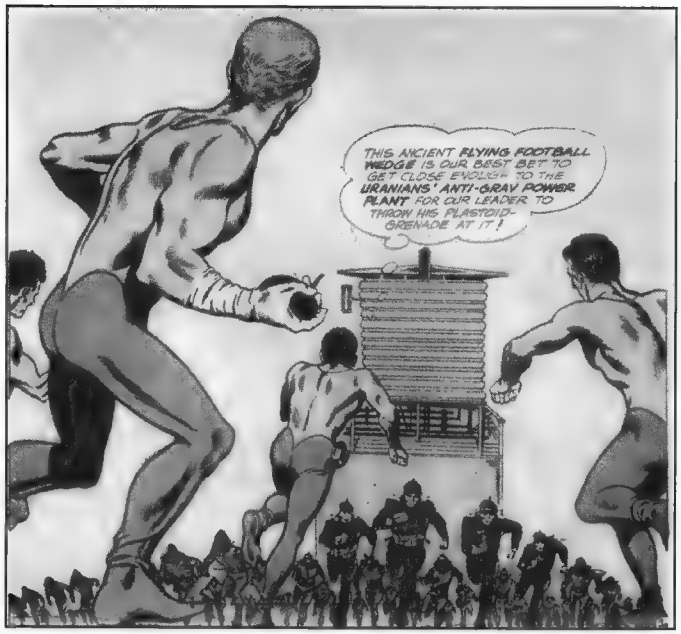
CARMINE: Yes. I think I started that one.

WILL: *What was the genesis of that character?*

CARMINE: It was amorphous. There was nothing. We never knew really what he was. Was he a ghost? Was he a person? I used to ask Julie. He says, "Forget it. Just do it."

WILL: *Who created him?*

CARMINE: I don't know. It wasn't me, though. I only drew it. I could be wrong, but I think it was Gardner Fox. In those days, they gave you a script and you never knew who the hell wrote it.


THIS ANCIENT FLYING FOOTBALL WEDGE IS OUR BEST BET TO GET CLOSE ENOUGH TO THE URANIANS' ANTI-GRAV POWER PLANT FOR OUR LEADER TO THROW HIS PLASTOID-GRENADE AT IT!
© 1999 DC

WILL: *Julie once told me that Whit Ellsworth came up with the concept, based on Mark Twain's* The Mysterious Stranger. *They kicked it around for a while, then renamed him the Phantom Stranger. There was even an ashcan of the Mysterious Stranger title pictured in* CBM *#71.*

CARMINE: That history I don't know. I really liked the Phantom Stranger though… especially the mystery element. They're great little stories. A few of them were actually terrific. I really enjoyed that character.

Close-up of the splash panel and "Glass Mountains" panel from "Saga of the Secret Sportsmen!" Brave & Bold #47 (Apr/May 1963)

WILL: *I read that you were a fan of Edd Cartier. I know Edd. He's still alive.*

CARMINE: Really? Oh, I loved his art! You know who else loves his artwork? Two people you'd never believe: Mort Meskin and Jack Kirby were both fans of his. All three of us were big fans of Edd Cartier.

WILL: *You don't see any Edd Cartier in Jack Kirby's art. In fact, I don't see it in yours.*

CARMINE: Well, you'll see touches of him in Kirby… in the hands. Remember those hands of his—those square block hands? You'll see it there. Also look at Mort Meskin and you'll see a lot of Edd Cartier there too. With me, it was the designing of the figures. He was a great designer.

WILL: *Tremendous, tremendous talent.*

CARMINE: He was unbelievable. His painted covers were great. He didn't do a lot of them, but boy they stood out and his interior stuff was gorgeous too. I used to buy *The Shadow* mostly for his drawings. Mort Meskin put me on to him.

One day I had a batch of them with me. I was working with Jack and Joe [Simon] at that point, and Jack says, "You too? I've been watching and studying Cartier for years." That's

Infantino's wonderfully humorous and stylistic Detective Chimp from Rex the Wonder Dog #31 (Jan/Feb 1957).

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Carmine Infantino

how I know that Jack and Mort… and I'm sure others… studied him.

WILL: *I think I recall that Steve Ditko once told me they were big fans of Cartier and that he had a tremendous influence on people, but he's, regrettably, half forgotten now.*

CARMINE: Cartier was one of the greats that deserves a lot more credit in the history books.

WILL: *You worked for Hillman for a while and you wrote Airboy and Heap stories.*

CARMINE: I learned to write while I was there… under the guidance and tutelage of Ed Cronin I knew at Ace.

WILL: *Cronin created Airboy when he took over the editorship of Hillman. I don't know who created the Heap.*

CARMINE: I didn't create it, that's for sure. They were fun to do though. I remember doing crime stories for him, too. I used to hate like hell to do it, but he insisted on me writing them. I really owe a lot to him. He made me learn to write. He made me go out and buy a set of Somerset Maugham's and Gogol's books and read them and reread them. "And now write," he told me. Ed was terrific. He was very good to me.

WILL: *I wonder how different your career might have been if you had stuck with writing as well as drawing. Do you have regrets about not keeping up the writing?*

CARMINE: No, no. I liked plotting… I didn't like doing the finish. So that's why when I had Denny [O'Neil] there, it was perfect because Denny was terrific with his copy. He could put words together beautifully. So I loved throwing a plot out that way. Denny would finish them off, and it was great. But plotting I loved. It's finishing off I don't enjoy.

WILL: *You sometimes sign your work "Cinfa" and "Rouge Enfant."*

CARMINE: I'll tell you why. In the days just before the Comics Code, when those committee hearings were going on, I was ashamed to be a cartoonist. We were ashamed to tell people what we did for a living because the attacks were unbelievable. "C-i-n-f-a" was "C" for Carmine and "i-n-f-a" for Infantino. Rouge Enfant is one that I did to kid around. That's French for my name.

WILL: *What gave you the most pleasure and satisfaction?*

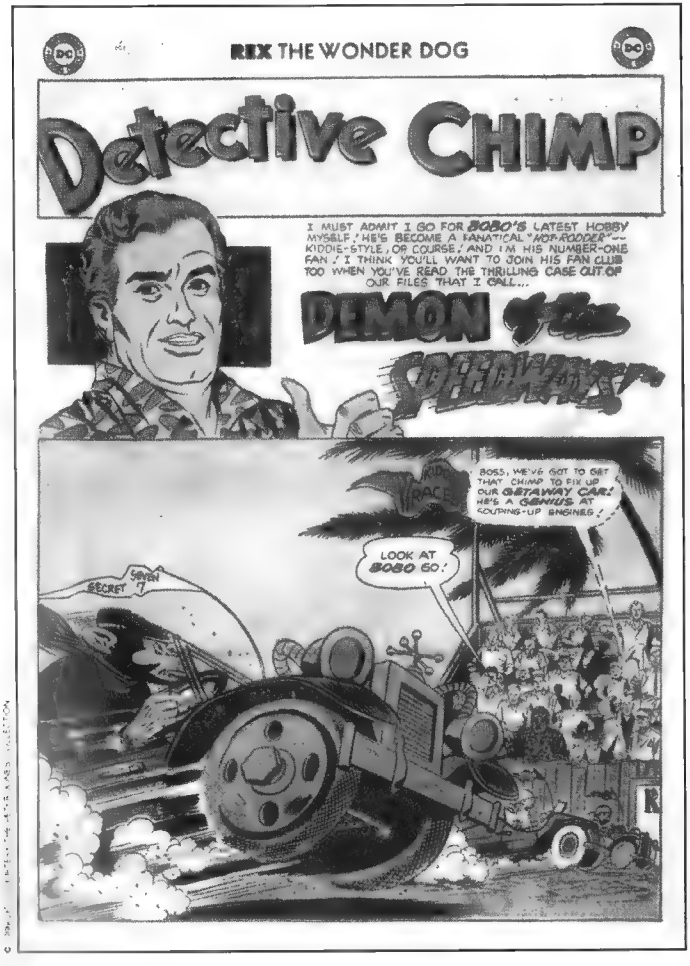
CARMINE: Detective Chimp.

WILL: *I knew that you were going to say that.*

CARMINE: Isn't that funny?

Infantino-on-Infantino Detective Chimp splash from Rex the Wonder Dog #42 (Nov/Dec 1958)

(BELOW RIGHT)
Bobo (the Detective Chimp) and his owner have one of their classic conversations in Rex the Wonder Dog #39 (May/Jun 1958)


REX THE WONDER DOG
Detective CHIMP
I MUST ADMIT I GO FOR BOBO'S LATEST HOBBY MYSELF. HE'S BECOME A FANATICAL "HOT-RODDER"—KIDDIE-STYLE, OF COURSE. AND I'M HIS NUMBER-ONE FAN. I THINK YOU'LL WANT TO JOIN HIS FAN CLUB TOO WHEN YOU'VE READ THE THRILLING CASE OUT OF OUR FILES THAT I CALL...
DEMON of the
BOSS, WE'VE GOT TO GET THAT CHIMP TO FIX UP OUR GETAWAY CAR! HE'S A GENIUS AT SOUPING-UP ENGINES!
LOOK AT BOBO GO!
SECRET

"MY DEPUTY LEFT, BUT NOT LONG AFTER-WARD..."
N-NOW WHAT ?!
KOO-KOO!
AVAST THERE! THIS IS LONG JOHN SILVER COME TO SETTLE ACCOUNTS WITH YE -- HEH HEH!

© 1999 DC. COURTESY THE PAT KOCHANEK COLLECTION

LATER, ANOTHER 'CRIME' WAS SET UP WITH THE AID OF MODELS, AND...
NOW YOU'VE GOT TO FIND OUT WHICH OF THESE SUSPECTS IS THE DANGEROUS SPY--!
WHAT'S IN HERE ?
HOW DO YOU GO ABOUT IT ? WHAT DO YOU LOOK FOR-- EH ?
WHAT IN THUNDER--!?
HUK!
A BOLSTER! THIS IS MY LUCKY DAY! I DON'T HAVE ONE THIS COLOR! I COULD USE IT FOR A SHOOTER!
AS BOBO 'SHOT' THE MARBLE TO TRY IT OUT."
COO!
WHAT KIND OF MARBLE IS THAT ? IT BUSTED!
WONDERFUL! BOBO HAS DONE IT AGAIN! THAT MARBLE--
--IS A TINY DEVICE BY WHICH THE "SPY" CARRIED SECRET MESSAGES-- ON MICROFILM--TUCKED IN HERE WHERE I THOUGHT NO ONE WOULD FIND IT! BUT BOBO DID!
AW, BOBO'S JUST ONE OF THOSE SCHOOLROOM DETECTIVES--A WHIZ IN CLASS, BUT I'LL BET IF THE REAL THING CAME ALONG, HE'D BE OUTCLASSED AND LEFT FAR BEHIND-- UH ?
HELP!
AT THAT MOMENT OUTSIDE..."
HELP! STOP THOSE THIEVES! THEY ROBBED OUR SAFE!
GOSH! A ROBBERY-- PRACTICALLY UNDER OUR NOSES!

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WILL: *That makes some of your fans cringe.*

CARMINE: I know but I can't help it. You asked me, and I'm being honest with you. I enjoyed that the most. The Flash was the toughest. It was the constant motion you had to get on that thing.

WILL: *I understand you were originally supposed to draw Adam Strange from the very beginning, but there was a very good reason you didn't do the three* Showcase *issues with Adam Strange.*

CARMINE: I was in Japan at the time. They'd given it to Mike Sekowsky to do the first one. I was told by Julie that he was given that with the understanding that when I came back, it was mine. When I got back, I asked Mike, "Was this true?" He said, "Oh yeah. You're not taking anything away from me." I wouldn't have touched it otherwise.

WILL: *How did you feel about Adam Strange?*

CARMINE: Lukewarm. It was OK. I did it. It didn't offend me. I didn't mind doing it, but I didn't get any great charge out of doing it either. *The Strange Sports* I enjoyed. I will tell you that.

WILL: *How about things like Space Museum?*

CARMINE: I enjoyed those very much.

WILL: *You got to ink yourself on quite a few of the Space Museum stories.*

CARMINE: Yeah. That's why I enjoyed them. I wasn't crazy about Murphy's inking on the later stories, and he wasn't crazy about my penciling, so we had a kind of War of the Roses going on there… because I would take out actual drawings and go more to design, and then he'd put drawing back in, which I didn't want. But it was a good effect. He did a nice job. I can't knock it. But it was not what I really wanted to do.

WILL: *When I look at your art I think I see an intellectual at work—a designer. As opposed to someone, say, like Jack Kirby who seemed more intuitive, more of a feeler. Would you say that's an accurate comparison?*

CARMINE: I guess.

WILL: *Isn't design the thing that appeals to you most when you attack a comics page?*

CARMINE: Oh yes. I reached a point in '55 or '56 when I decided to go back to school. I studied under Jack Potter, who was purely a designer. Then I made a decision that I was going to go just for design… get rid of the artwork, the anatomy, all the drawing, and just change over to design completely.

LEFT: Panel from a rare Infantino Detective Chimp original art page (1954)

ABOVE: Even during the early years, Infantino's design talent shines through as exemplified by this incredible page from Rex the Wonder Dog #39 (May/Jun 1958)

Carmine Infantino

I was working during the day and going back to school at night. I went back because I felt I was getting stale. Anyway, Potter drove me nuts, although he was terrific... and I studied with him with him for about a year and a half. Now I understand some people quit his class because it's so tough. I can understand that because of what happened to me when I started in his class. I was at a point where my stuff was getting terrible. Julie was even complaining about it. He'd say, "What the hell's wrong with you? Are you hacking the stuff out?" But I was going through a personal transition... and he didn't see it. But something good popped out of it all... wholly new characters such as Adam Strange, the Flash, and all the rest.

WILL: *People don't really think about this much, but the '50s was a very revolutionary time in comics because a generation of comics artists who came in the '40s started to hit their stride. By the mid-'50s they'd done it all and they were all changing. Toth was changing. Kubert was changing. You were changing. All jumping to that level of maturity that marked their later work. You've just put it in a very specific context. You in fact went back to school for it.*

CARMINE: I went back to school for it... Joe Kubert didn't. Joey evolved all on his own.

Alex [Toth] went over to animation and I'm sure that's when he started to go through his changeover. Alex was brilliant in that style. He was just a genius. And of course the other guy who I think is overlooked a lot... and who I think is one of the greats... is Nick Cardy. Nick was so great.

WILL: *In terms of that "'50s transitional period" it seems to me that comics in general... and guys like you, Toth, and Kubert... were moving away from cartooning and into illustration. I believe this is where comics started to mature in a real sense.*

CARMINE: Oh definitely. It was then that I started to understand people like Degas and Amedeo Modigliani. I got very involved with their work, especially after studying with Jack Potter. I went to museums and I really studied these two greats. I love the simplicity of Degas, and the organization of Modigliani. And all that affected my work as I went along.

WILL: *Where did you first apply your new artistic sensibilities to comics?*

CARMINE: It began with Flash. As I said before, I did some terrible stuff... and then it was like a light bulb popped for me. All of a sudden I went to pure design. I had found what I wanted.

WILL: *You did a remarkable thing. You went from being essentially a cartoonist to being an illustrator, and you did it while you were working.*

CARMINE: We all did. We all could have sat back on our laurels. We were making money in those days, and don't only give me credit... Kubert and Alex did the same thing... they all grew—every one of them. Some didn't change their style though... but a number of them did.

WILL: *The phenomenon you're describing was not editor or publisher driven... you guys went out and did it yourselves, which I think is remarkable.*

CARMINE: We did do it on our own.

WILL: *Not everybody does . . .*

CARMINE: No, they don't. In the classes I teach at the school I have students that I can see right away are going to make it. I also have students that drift... and coast. You can just spot them right away. I don't say anything, but I know. There's the certain group of students that really want to achieve. Don't you find it that way in writing, too?

WILL: *I think you find that way in everything... singing, painting... in any creative or semi-creative endeavor. There are people who will take the easy way out and people who insist upon growing and being the best.*

CARMINE: Take Mort Meskin for example. Mort was constantly experimenting. Mort was such a great talent, but he never achieved much and eventually left comics to join an advertising agency... there he could just coast. But Meskin was a genius in comics. Jack Cole's another example.

You know it bothers me that they don't have some kind of posthumous award or recognition for these greats who were in comics... people like Mort and Jack... and Eddie Herron, and all the wonderful talented people that really were the backbone of the original business. There's nothing for these people, and they should be mentioned somewhere.

WILL: *I think one posthumous recognition for these guys are their reprints... their work coming back and staying in print for new generations to see.*

CARMINE: If you mention Eddie Herron... few know who you're talking about! Eddie Herron created Captain Marvel!

WILL: *In comics they hardly ever know the writer. It's the artist who endures. It's an artist's medium.*

CARMINE: I think it's wrong. Bill Finger's another one. Jerry Robinson gets fan credit for most of the Joker and all those other villains... but I'm sure Bill had a major part in many of them.

These people should be recognized. They were very important cogs in the industry. Finger's creativity on Green Lantern and Batman was brilliant!. But the important thing, I suppose, is that marvelous characters were created by the three greats... Jerry, Bill, and Bob.

WILL: *Bill Finger was brilliant and he's been remembered in a number of articles in the fan press over the years. Most timelines of comic history include his contribution, and reprint books that contain his work usually credit him in some way. But I do think the writers tend to get the short end of the stick in comics.*

CARMINE: There really should be an award given out... their names should be out there on a plaque of some kind. Something has got to be done about that, and it needs to be done quickly before we lose out on documenting all the history of these guys.

I get angry sometimes because when I talk about these people I get often get blank stares because there is so little public recognition... and these are the people who created our business! My experience has been that history is disregarding these writers as if they never existed, and this bothers me. But I'm digressing... what's your next question, Will?

(Infantino *continued on page 96*)

DC
PUBLISHED BY COMIC BOOK MARKETPLACE
JAN. NO. 75
8 pg. GIANT
INFANTINO COMICS
MYSTERY IN SPACE
THE ELONGATED Man
FUTURA
CITYSCAPES
INTERIOR DESIGN
Featuring
the ART of
the LEGENDARY
CARMINE INFANTINO
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The FLASH

THOUGH HE'D BEEN DRAWING COMICS SINCE THE 1940'S GOLDEN AGE, ***CARMINE INFANTINO'S*** DRAWING STYLE ***MATURED*** WHEN HE ***REVAMPED*** THE ***40'S FLASH*** INTO A SUCCESSFUL NEW VERSION OF THE HERO IN ***SHOWCASE #4*** (1956), USHERING IN ***THE SILVER AGE OF COMICS!***

"I ASKED ***BOB KANIGHER*** (WRITER OF THAT FIRST ***FLASH*** STORY), WHAT DO YOU WANT ME TO DO WITH THE ***COSTUME?*** HE SAID, THAT'S ***YOUR*** BABY! SO I DID A FEW DESIGNS. I PLAYED WITH A COUPLE OF MASKS, SOME WITH ***HAIR*** SHOWING, BUT I DIDN'T LIKE THAT. I HAD SOME WITH VERY FANCY BOOTS, BUT THEY WEREN'T ***PRACTICAL***-- I WANTED TO KEEP THE COSTUME AS PRACTICAL AS POSSIBLE!"

"HE WAS ***TOUGH*** TO

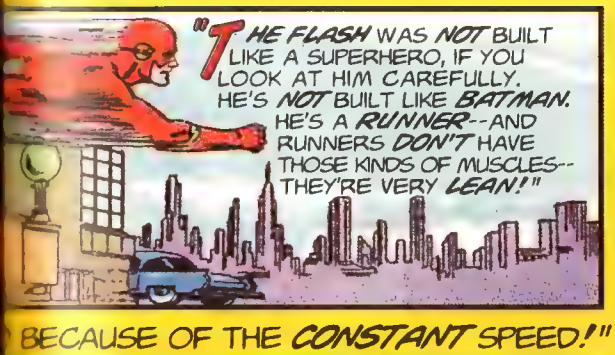
"***EVERY*** PAGE,

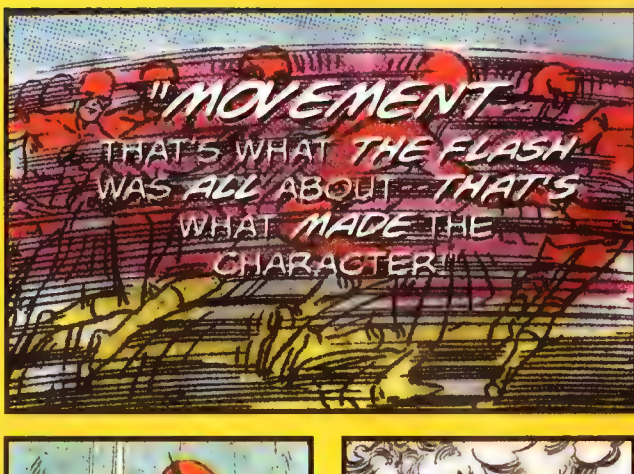
"I WENT WITH A ***LIGHTNING*** MOTIF, BECAUSE HE GOT HIS POWERS WHEN HE GOT ***HIT*** BY ***LIGHTNING!*** THAT'S THE WHOLE REASON FOR THE ***CHEST SYMBOL***--IT'S ALL ***CONNECTED,*** IT'S ALL ***ORGANIC.*** THE LIGHTNING ***STRIPES*** WOULD HELP GIVE HIM ***SPEED*** WHEN HE ***RAN.*** EVEN THE LITTLE ***WINGS*** WOULD HELP GIVE HIM ***SPEED--LIKE*** LIGHTNING ***STRIKES!***"

"EVEN WHEN

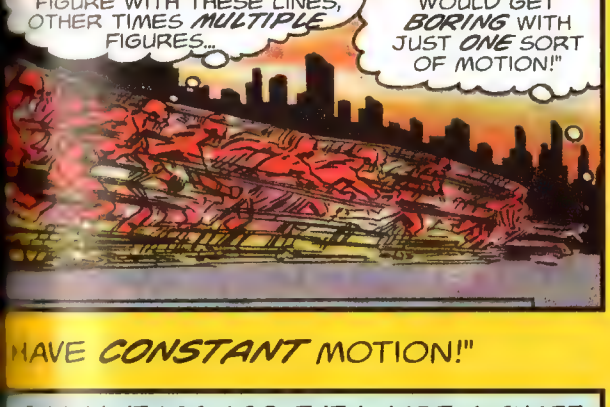
"I'M A ***FRUSTRATED*** ARCHITECT! ***THIS*** IS HOW I THOUGHT CITIES ***SHOULD*** LOOK--OR ***WOULD*** LOOK, EVENTUALLY-- WHICH THEY ***DON'T!***"

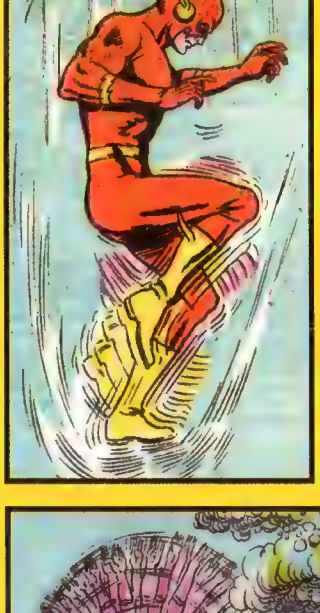
"THIS WAS MY IDEA OF W OLD ***ANDY HARDY*** MOV

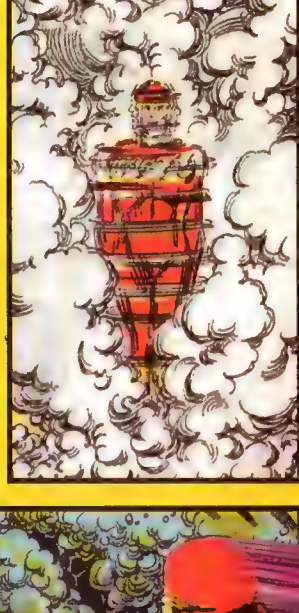

"THE FLASH WAS NOT BUILT LIKE A SUPERHERO, IF YOU LOOK AT HIM CAREFULLY. HE'S NOT BUILT LIKE BATMAN. HE'S A RUNNER--AND RUNNERS DON'T HAVE THOSE KINDS OF MUSCLES--THEY'RE VERY LEAN!"



BECAUSE OF THE CONSTANT SPEED!"


SOMETIMES I HAD A SINGLE FIGURE WITH THESE LINES, OTHER TIMES MULTIPLE FIGURES...
"...BECAUSE IT WOULD GET BORING WITH JUST ONE SORT OF MOTION!"





HAVE CONSTANT MOTION!"

"MANY YEARS AGO, THEY MADE A SHAPE LIKE A VEE, LIKE A WING, AND THEY FELT IT GAVE MOTION TO THEIR CAR DESIGNS. IT DIDN'T SELL, BUT I SAW IT AND SAID, BUT IT WORKS!' AND I USED IT!"

WAS QUIET, YOU'D NEED MOTION!"

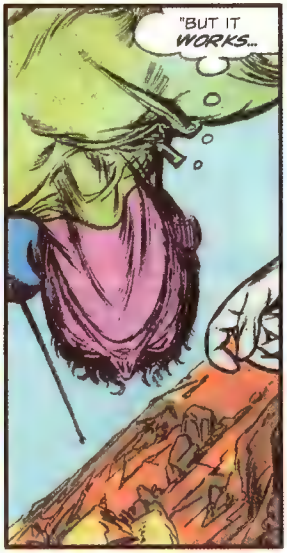
"DEGAS AND MODIGLIANI INFLUENCED ME THE MOST! THEY HAVE A FEELING OF MOTION IN THEIR STUFF, LIKE DEGAS' BALLET DANCERS--THERE'S MOTION THERE, BUT THEY'RE STANDING STILL! I STUDIED THEM, AND, OF COURSE, I WATCHED A LOT OF ANIMATION--THAT ... TOO, THAT'S PART OF THE FLASH!"

ALL FLASH ART (1960-65) INKED BY MURPHY ANDERSON

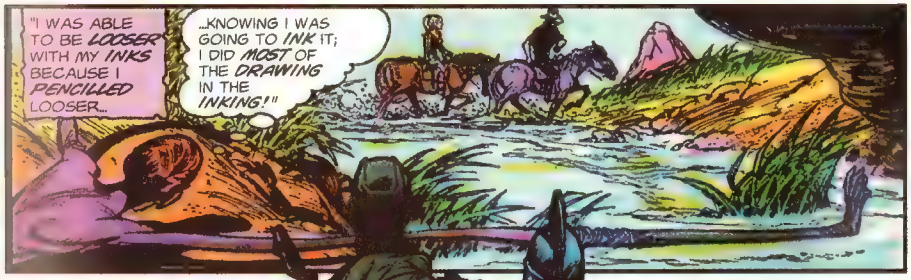
I STUDIED WITH A TEACHER NAMED JACK POTTER (AT NYC'S SCHOOL OF VISUAL ARTS IN THE 50'S)-- HE WAS A DESIGNER, AND HE WAS AFFECTING MY WORK! SOMETHING CLICKED STUDYING JACK, AND ALL THIS STARTED TO COME OUT--
"IT'S USING SHAPES AGAINST SHAPES-- THAT'S WHERE YOU GET PURE DESIGN!"

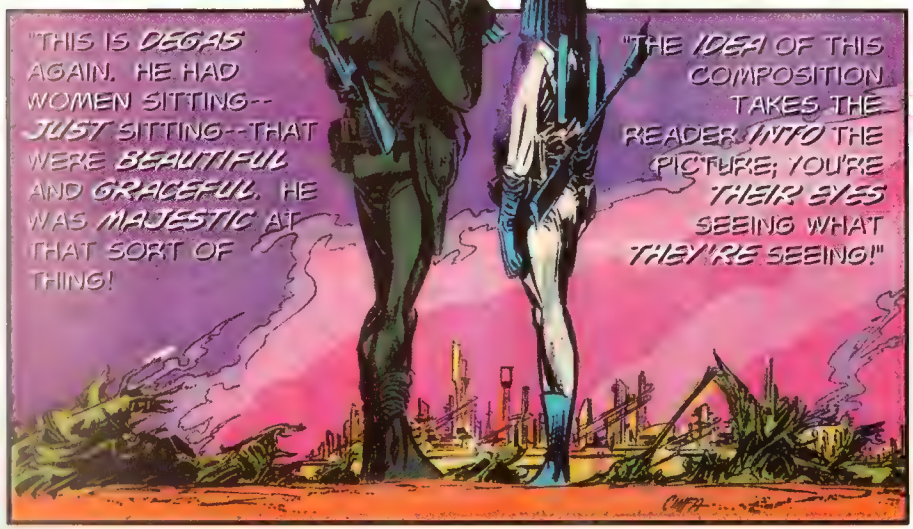
INFA

INFA



CARMINE INFANTINO RA
BUT WHEN HE DID--HANDFULS
MISCELLANEOUS WESTERNS--
HAD NATURALLY BEEN SUBSUME
SPOTTING OF BLACKS (RIVALLING
RENDERED LANDSCAPES THAT


"I WAS ABLE TO BE LOOSER WITH MY INKS BECAUSE I PENCILLED LOOSER...
...KNOWING I WAS GOING TO INK IT; I DID MOST OF THE DRAWING IN THE INKING!"


"THIS IS DEGAS AGAIN. HE HAD WOMEN SITTING-- JUST SITTING--THAT WERE BEAUTIFUL AND GRACEFUL. HE WAS MAJESTIC AT THAT SORT OF THING!
"THE IDEA OF THIS COMPOSITION TAKES THE READER INTO THE PICTURE; YOU'RE THEIR EYES SEEING WHAT THEY'RE SEEING!"

"I USED A FOUNTAIN PEN AND BRUSH SHAVED DOWN UNTIL I GOT THE TIP I LIKED. THERE'S MORE BLACKS IN THE STUFF I INKED BECAUSE FEATURES LIKE THE FLASH & ADAM STRANGE DIDN'T CALL FOR BLACKS!"
D HIS OWN PENCILS BETWEEN 1959 AND 67, MUSEUM AND ELONGATED MAN STORIES, OUT DIMENSIONS OF HIS ARTISTRY THAT INKERS: A LIVELY, LOOSE PEN LINE, STRONG H'S), AND A STUDIED FOCUS ON RICHLY HIS BACKGROUNDS TO THE FORE!
"TAKE THE SILHOUETTE (ABOVE) APART AND THE FIGURE DOESN'T WORK--THE LEGS ARE TOO LONG, THE ARMS ARE TOO SHORT--BUT THE DESIGN MAKES IT WORK!"
"I ENJOYED THE ELONGATED MAN BECAUSE THE MATERIAL HAD A SENSE OF HUMOR!"

AFTER ESTABLISHING *THE FLASH* IN HIS OWN BOOK, INFANTINO WAS ASKED BY EDITOR *JULIUS SCHWARTZ* TO TAKE OVER A CHARACTER WHOSE FIRST ADVENTURE WAS DRAWN BY FELLOW DC ARTIST *MIKE SEKOWSKY*, WHO ALSO DESIGNED THE HERO'S COSTUME...

TEAMED WITH INKER EXTRAORDINAIRE *MURPHY ANDERSON*, INFANTINO EMBARKED ON FIVE YEARS' WORTH OF STORIES THAT SHOWCASED, LIKE NEVER BEFORE, HIS TALENTS FOR ILLUSTRATING *SCIENCE FICTION* MOTIFS, ALIEN AND EARTH *LANDSCAPES* AND ARCHITECTURE, AND BEAUTIFUL, GRACEFUL *FIGUREWORK:* THE HALLMARKS OF *EARTH'S FIRST SPACEMAN*...

ADAM

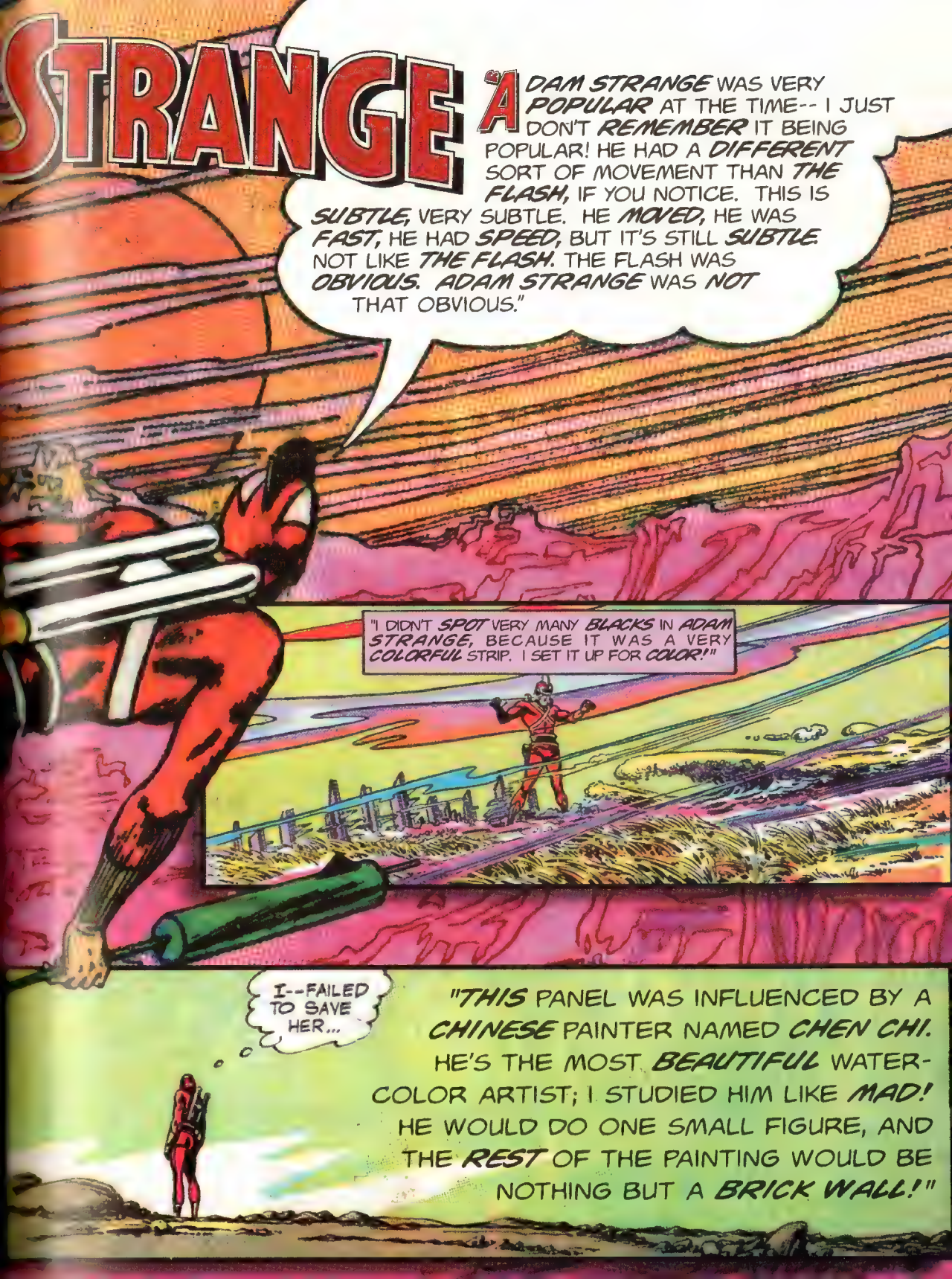
"THE INTERESTING *DICHOTOMY* IN *ADAM STRANGE* IS WHEN *YOU* FIRST SEE HIM ON EARTH, AND THEN YOU SEE *RANN*--TWO *DIFFERENT* PLACES. *THAT'S* THE IMPORTANT THING. IF *YOU CAN'T* GET THAT *DIFFERENCE*, THEN *YOU LOSE* IT!"

"THE *IDEA* HERE WAS PUT *ALL* THE WEIGHT ON THE *FIGURE*, AND KEEP THE *BACKGROUND* LINEAR--*THAT'S* THE WAY YOU GET *DIMENSION!* THAT'S THE WAY I *ALWAYS* WORKED

ADAM STRANGE OVER THE GRAND CANYON, *MYSTERY IN SPACE* #81, 1963

DESPAIR FLOODS HIM AS HE HURLS HIMSELF AT THE VIEWPORT OF THE SPACESHIP...

INFANTINO MAKES YOU *FEEL* ADAM'S *DESPAIR* THROUGH *UNDERSTATED* ANATOMY AND THE TILT OF THE PANEL'S COMPOSITION--YOU *FEEL* HIS *WEIGHT* AS HE *HANGS* ON THE SPACESHIP MACHINERY AND *LEANS* ON THE VIEWPORT SILL.

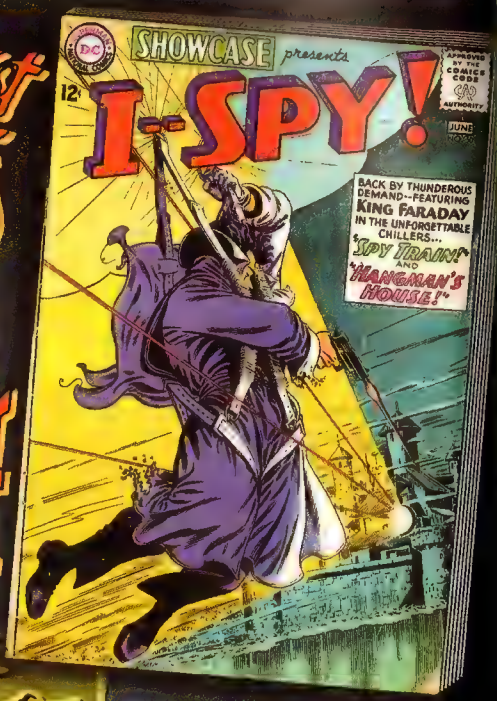

STRANGE
"ADAM STRANGE WAS VERY POPULAR AT THE TIME-- I JUST DON'T REMEMBER IT BEING POPULAR! HE HAD A DIFFERENT SORT OF MOVEMENT THAN THE FLASH, IF YOU NOTICE. THIS IS SUBTLE, VERY SUBTLE. HE MOVED, HE WAS FAST, HE HAD SPEED, BUT IT'S STILL SUBTLE. NOT LIKE THE FLASH. THE FLASH WAS OBVIOUS. ADAM STRANGE WAS NOT THAT OBVIOUS."
"I DIDN'T SPOT VERY MANY BLACKS IN ADAM STRANGE, BECAUSE IT WAS A VERY COLORFUL STRIP. I SET IT UP FOR COLOR!"
I--FAILED TO SAVE HER...
"THIS PANEL WAS INFLUENCED BY A CHINESE PAINTER NAMED CHEN CHI. HE'S THE MOST BEAUTIFUL WATER-COLOR ARTIST; I STUDIED HIM LIKE MAD! HE WOULD DO ONE SMALL FIGURE, AND THE REST OF THE PAINTING WOULD BE NOTHING BUT A BRICK WALL!"

FOUR of the Greatest COVERS by the TEAM SUPREME of

INFANTINO & ANDERSON

the Greatest PENCILER INKER TEAM of the SUPERMAN DC NATIONAL COMICS SILVER AGE of COMICS!

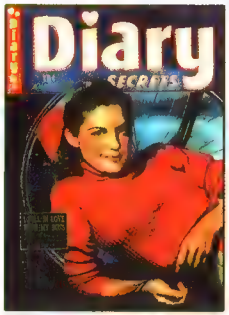
MYSTERY IN SPACE
APPROVED BY THE COMICS CODE AUTHORITY
MAR NO. 90
ONLY A MOMENT LEFT TO AVERT A COLLISION BETWEEN EARTH AND MY ADOPTED PLANET RANN!
ADAM STRANGE and HAWKMAN IN A DUAL ADVENTURE... "PLANETS in PERIL!"


SHOWCASE presents
I-SPY!
JUNE
BACK BY THUNDEROUS DEMAND--FEATURING KING FARADAY IN THE UNFORGETTABLE CHILLERS... "SPY TRAIN" AND "HANGMAN'S HOUSE!"

I WENT THROUGH A TRANSITION IN MY WORK, WHERE I GOT RID OF ALL THE DRAWING, AND JUST WENT TO PURE DESIGN; BUT MURPHY WOULD PUT BACK THE DRAWING I TOOK OUT!

"AND YET, IT WORKED! MURPHY GAVE THE WORK A LOOK! EXCEPT FOR ONE THING: I WAS GOING FOR ONE LOOK, AND HE WAS GOING FOR ANOTHER!"

Unseen Gold by Matt Nelson



242-5

BLUE RIBBON (2nd series) #5 (Aug 1949, St. John Publishing, photo cover) place in Vol. I, pg 120, 242-5. Scarcity rating: "7"

1855-13 (2/1)

SUPERSNIPE V2#1 (#13, Feb 1944, Conde Nast, cover by G. Marcoux) place in Vol. II, pg 666, 1855-13. Scarcity rating: unknown

239-71 (7/5)

BLUE BOLT V7#5 (Oct 1946, Premium Service Co., cover by Jim Wilcox) place in Vol. I, pg 116, 239-71. Scarcity rating: "7"

236-21

BLUE BEETLE #21 (May 1943, Fox Features Syndicate, cover by ??) place in Vol. I, pg 112, 236-21. Scarcity rating: "8"

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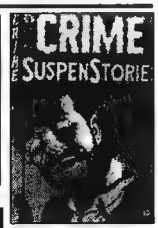

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A VISIT TO THE Space Museum

By Tony Gleeson

Any reader of *Strange Adventures* in the early 1960s needed no introduction to the Space Museum. Like clockwork, every three months, the DC title presented a new Space Museum episode—rotating with two John Broome-penned series, the Atomic Knights and Star Hawkins. All three series featured the quality and creativity readers had come to expect from editor Julius Schwartz.

Every Space Museum episode involved a new and different protagonist. Set in the distant future and using as a backdrop the monthly visits of young Tommy Parker and, often, his father to the Museum, a story would emerge around whatever exhibit was being featured that day. Imagine going to a museum and spending all of your time at one exhibit! A unique idea, and one that writer Gardner Fox handled with great skill. There was always plenty of hard-science background, one of Fox's writing trademarks, figuring heavily in the plots. A relevant weapon or a piece of machinery would usually be named, explained and carefully described. And, given the page and stylistic limitations of the time, fans could always count on good character development, a well-crafted plot line, and a credible attempt to build historic continuity. Fox had the difficult task of writing stories about residents of the 25th century looking back into their past, and he deserves credit for consistently excellent scripts!

The other element that drove these stories was the beautiful visual appeal of Carmine Infantino's art, especially his trademark futuristic cities, graceful figures, and fanciful aliens. Space Museum was one of the few places one could experience Infantino's wonderful inking over his own pencils. Indeed, he created some of his best splash panels for the series.

Looking back on those tales from today's perspective, one cannot help smiling fondly at their gentle and optimistic nature. In Fox's 25th century, space travel has opened the universe to humanity. The future was commonly fraught with extraterrestrial menace, but the very best qualities of humanity would survive and prevail. Benevolence would reign and technology would be mankind-friendly… and there would be adventure a-plenty in this inviting future. And the best way to experience the magic of the series is to take a brief, chronologic tour through the Space Museum…

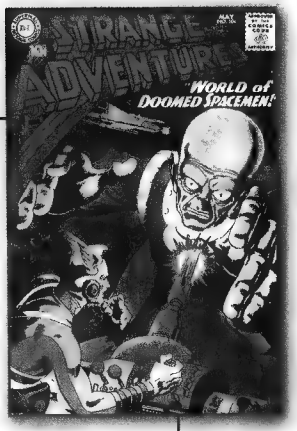

EXHIBIT #1: Contact Lenses

Strange Adventures #104 (May 1959) "World of Doomed Spacemen" story by Gardner Fox; pencils by Mike Sekowsky; inks by Bernard Sachs

The introduction to the Space Museum series and the only story that was cover-featured, this is also the only entry not drawn by Carmine Infantino. Our tale begins with the words that would become familiar to *Strange Adventures* regulars: "Once a month, Howard Parker takes his son Tommy to the Space Museum, one of the wonders of the 25th century." And we are told: "Behind every object in the Space Museum, there's a tale of heroism, daring, self-sacrifice…" Thus the stage is set for rip-roaring yarns demonstrating just those qualities. Tommy himself seems to be a preteen—later his age would be made more definite—with an open-eyed, gee-whiz attitude that was common to stories of late 1950's America.

At the beginning of this tale, Mr. Parker tells Tommy about the lenses: "They don't look very valuable—but actually they saved the Earth!" This episode thus establishes the formula to be followed by the entire series. A rather ordinary-looking object is selected—usually by Tommy—and his father proceeds to tell the tale of how that object figured in an act of bravery that in some way redeemed planet Earth and civilization as they know it. In most cases, Dad will briefly leave the end of the tale on a cliff-hanger note to see if Tommy can deduce how the object was utilized by the story's hero, and then explain everything to Tommy.

World of DOOMED SPACEMEN
THE GIANT SNAPPED US UP LIKE A PAIR OF TOY SPACESHIPS!
WHAT'S HE GOING TO DO WITH US?
A DESERTED EARTH SPACESHIP WITH NO SIGN OF ITS CREW!--A FANTASTIC GIANT WHO WAS THE ONLY LIVING THING ON A FAR DISTANT PLANET!..I HAD THE GIANT DESTROYED THE EARTHMEN ?
OR WAS THERE A STRANGER MENACE WAITING TO DOOM THE CREW OF THE RESCUE SHIPS FROM EARTH ?
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Mr. Parker, in this case, tells of a mind-controlling robot with designs of conquering the universe. It overcomes the crew of an Earth ship by means of a beam into their eyes, with the exception of one man who deduces that the beam cannot penetrate the glass of his contact lenses. The robot adjusts his beam to allow for the lenses—but our hero *removes* them, again rendering the beam ineffective, thus overcoming his adversary and saving the day!

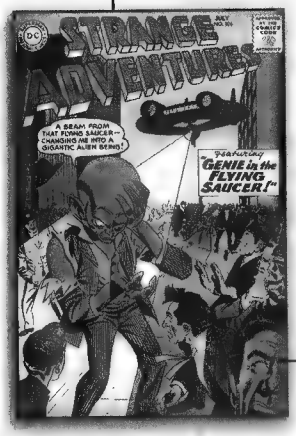
This first entry ends with Tommy and his father departing the museum as Dad completes the story. The final blurb promises of things to come: "Watch for another Space Museum story in a forthcoming issue of *Strange Adventures*!!"

EXHIBIT #2: Artificial "Aquiline Jewel"

Strange Adventures #106 (July 1959) "Secret of the Space-Jewel" story by Gardner Fox; pencils by Carmine Infantino; inks by Bernard Sachs

The series kicks into gear with the original creative team remaining, and Infantino taking over the penciling. This tale involves a space policeman who, while pursuing a particularly nasty criminal, saves a distant planet from an invasion and is hailed as its savior. But when he returns later as Earth's ambassador, he is treated with contempt. The reason: the criminal, a master of disguise, has assumed his identity and used the situation to levy oppressive "tribute" from the planet. The Earthman tracks down the criminal and tricks him into giving away his true identity with a ruse involving the supposed powers of a fake "aquiline jewel." All the elements of this series have now jelled and its ongoing formula has been masterfully established.

It's worthy of note that from this point on, all but the very last installment of the series appeared without fail in the January, April, July and October issues of *Strange Adventures* through 1963!

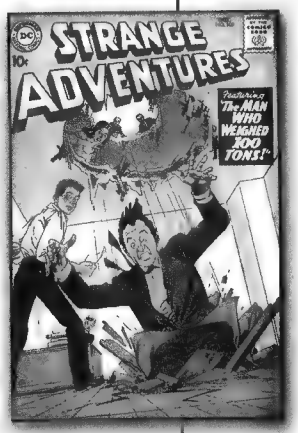

STRANGE ADVENTURES
A BEAM FROM THAT FLYING SAUCER--CHANGING ME INTO A GIGANTIC ALIEN BEING!
featuring "GENIE in the FLYING SAUCER!"

STRANGE ADVENTURES
TO THE PEOPLE OF THALAR, EARTHMAN RON MADDEN WAS THE GREATEST OF HEROES--THE SAVIOR OF THEIR WORLD! YET THERE WAS SOMETHING ABOUT MADDEN THAT MADE THE THALARIANS HATE HIM INTENSELY! THERE COULD BE NO EXPLANATION TO THIS PARADOX UNTIL RON MADDEN SOLVED--
THE SECRET OF THE SPACE-JEWEL!
A SPACE MUSEUM STORY!
I'M THEIR PLANETARY HERO--YET THEY TREAT ME WITH SCORN AND CONTEMPT! WHY?
RON MADDEN EARTH WARRIOR WHO SAVED THALAR FROM DESTRUCTION

EXHIBIT #3: Wristwatch

Strange Adventures #109 (October 1959) "Secret of the Tick-Tock World" story by Gardner Fox; pencils and inks by Carmine Infantino

With this installment, Infantino begins a run of twelve episodes that he would both pencil and ink in his distinctive, superlative style. The art on these stories is wonderful, with a spontaneous and slightly sketchy inking style that brings the characters and plots vividly to life. Special note needs to be made of the remarkable splash panels throughout the series, and this one is no exception.



STRANGE ADVENTURES
SPACEMAN HARVEY DEANE WAS DESPERATELY SEEKING A CLUE TO SAVE A WORLD FROM IMMINENT DESTRUCTION! AND IRONICALLY ENOUGH, IT WAS A CLOCK--QUICK--TO FIGURE ALL THE TIME--IF ONLY HE REALIZED IT!
SECRET OF THE TICK-TOCK WORLD!
A SPACE MUSEUM STORY!
YOUR PLANET EARTH WAS LIKELY TO ESCAPE THE DOOM YOU SEE PICTURED HERE!--A DOOM WHICH WILL STRIKE MY PLANET SHALADOR IN 24 HOURS!
SOMETHING SAVED THE EARTH CENTURIES AGO FROM THAT VERY DOOM--BUT WHAT WAS IT?

The tale itself concerns a spaceman testing a faster-than-light spaceship who finds himself in a far-off planetary system. Four of the system's six planets are in various evolutionary stages corresponding to Earth's past history; the fifth, Shalador, is a very 1950's version of our Earth; and the sixth has been destroyed by a cataclysmic magnetic storm that is fast approaching the fifth one. Our hero discovers that there are no mainspring wristwatches on Shalador. That MUST be the sole difference from our own Earth that prevented such a disaster on our planet! In record time he has geared up the entire planet to crash-build bizarre, gigantic "tick-tock" watches on airplanes, buildings, etc., which indeed set up a sonic barrier that prevents the apocalyptic destruction of the planet.

Exclaims one of the denizens of the saved planet: "We need never fear it again, for everyone on Shalador will be COMPELLED BY LAW to wear a TICK-TOCK WATCH!" We leave Mr. Parker saying, "Without watches, there would be no Earth for us to live on!"

A SPACE MUSEUM STORY

STRANGE ADVENTURES
REVOLT OF THE SPACESHIPS!
A SPACE MUSEUM STORY!
MY SHIP WON'T OBEY MY HANDS ON THE CONTROLS! IT'S BECOME-- ALIVE!
YES, BARNEY! I AM ALIVE! AND READY TO HELP THE OTHER LIVING SPACESHIPS TAKE OVER CONTROL OF THE HUMAN RACE!

EXHIBIT #4: Gold medal

Strange Adventures #112 (January 1960) "Revolt of the Spaceships" story by Gardner Fox; pencils and inks by Carmine Infantino

The medal in question was won by a young man who designed and built his own spaceship. An evil alien entity begins to animate spaceships and empower them to mentally enslave humans. When our hero's handcrafted ship is thus given intelligence, he talks to the ship, reminding it how far back together they go, and dissuades it from siding with the alien. The ship becomes an ally that ultimately sacrifices its own life to help discover that the element gold in his medal "un-animates" the ships. He leads a military force armed with gold-based weapons to defeat the armada of evil animated ships.

EXHIBIT #5: Stuffed Magpie

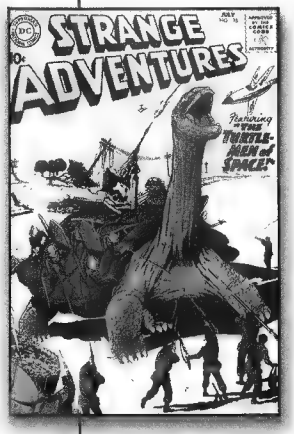
Strange Adventures #115 (April 1960) "The Gem Invasion of Earth" story by Gardner Fox; pencils and inks by Carmine Infantino

On the occasion of Tommy's 14th birthday, his father tells of a space crew landing for repairs on a remote planet. The inhabitants give them a set of gems to take back to Earth. The jewels are actually the highly-intelligent dominant life form of the planet. The aliens gems lure the crew back onboard and proceed to take mental control over them. Unable to resist, the crew returns to Earth with the beautiful gems, which are put on display in… the Space Museum! These no-good nasty jewels create a series of physical disasters threatening to gradually destroy the Earth. The ship captain, still under mental control, hatches a desperate scheme that the gems will not suspect. His son's magpie has been taught to snatch objects and drop them in a rain barrel. He brings the bird to the museum, where after tense moments it scoops up the leader-gem and flies off with it to the barrel. The moment the jewel hits the water it drowns. The captain, freed of his brain-lock, blabs his tale and has the museum pumped with poison gas to destroy the other nefarious stones. The story's conclusion? The magpie's name was "Tommy" and the day it saved the Earth was the day Tommy Parker was born. Yes, you guessed it: our young leading man was named after a thieving bird, albeit one that saved the whole planet!

EXHIBIT #6: 10,000-Year-Old Alien Weapon

Strange Adventures #118 (July 1960) "Threat of the Planet-Wreckers" story by Gardner Fox; pencils & inks by Carmine Infantino

This tale posits the idea that the asteroids were once joined together in a planet, "Pegana," and that one day the three last surviving Peganians return from a 10,000-year journey around the universe and are not happy to find their planet in little floating chunks. They use their fearsome technology to reconstitute the planet and demand massive tribute from all the other planets in the solar system, threatening total annihilation in return for any resistance. We learn in this installment that in the Space Museum universe, all the solar system planets are populated, that Martians are green-skinned beings, and Jovians are blue.



STRANGE ADVENTURES
THREAT of the PLANET WRECKERS!
A SPACE MUSEUM STORY
I'M FIRING THE ALIENS SUPER-WEAPON DIRECTLY AT THEM! WHY CAN'T I HIT THEM?
TOO BAD, EARTHMAN! YOU'VE FOUND THE LAST CHANCE EARTH HAS TO STOP US FROM BECOMING RULERS OF THE SOLAR SYSTEM!

The entire solar system is saved, however, from the unappetizing alternatives of colonization or destruction, by three Earthmen who were mining an asteroid and were buried deep within the reformed Pegana. They burrow their way to the surface and team up to learn how to use the Peganians' own "mindblaster" weapon against them. Two of the miners have their brains tragically emptied but in the process the remaining miner observes how the weapon works and seizes it, using it against the Peganians. Presumably the asteroids again become space rubble—future stories will include asteroids—and the solar system has again become safe and free.

In the epilogue, Fox has Mr. Parker explain that the two miners "were still alive [but] their minds were gone… naturally, they were given every care to the end of their days!"

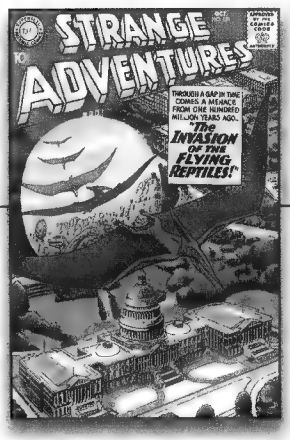

STRANGE ADVENTURES
THROUGH A GAP IN TIME COMES A MENACE FROM ONE HUNDRED MILLION YEARS AGO...
"The INVASION OF THE FLYING REPTILES!"

EXHIBIT #7: An Empty Glass Case?

Strange Adventures #121 (October 1960) "The Billion-Year-Old Spaceship" story by Gardner Fox; pencils and inks by Carmine Infantino

The ship in the title is a mile-long derelict discovered by a two-man space cruiser. On board is an intergalactic menagerie of wonderful Infantino critters in suspended animation. Among them is a "being of pure energy, the eventual product of all evolution" (a most familiar Fox concept) who comes to life and helps to save the lives of 100 Earth scientists from a soon-to-explode asteroid. The case in the exhibit, of course, now holds the pure-energy being, who is naturally invisible.

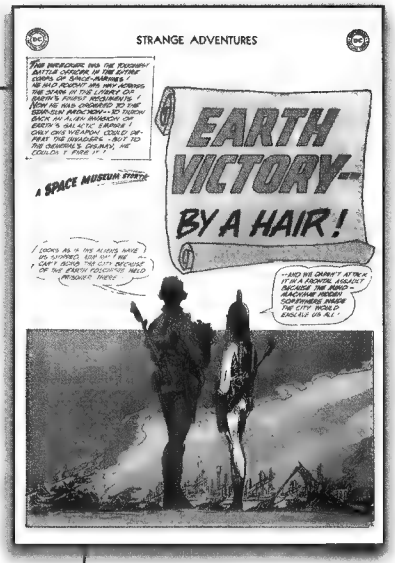


EXHIBIT #8: A Human Hair

Strange Adventures #124 (January 1961) "Earth Victory—By a Hair!" story by Gardner Fox; pencils and inks by Carmine Infantino

The human hair belongs to a character destined to become a major figure in the series—Admiral "Blondy" Gordon, rendered as a very attractive lady indeed! She saves the Earth from still another existence-threatening alien race by donating a fine blonde hair to repair the sight on a x-ray weapon. A renowned General nicknamed "The Wrecker" uses the weapon to demolish a diabolical alien "mind machine." The story features a "battle of the sexes" flavor very much of its era, with Blondy and the Wrecker at first trading barbs but then becoming romantically involved. But the real kicker here is when Tommy discovers that "Blondy" Gordon is actually his own mother—and "The Wrecker" is, of course, his father!

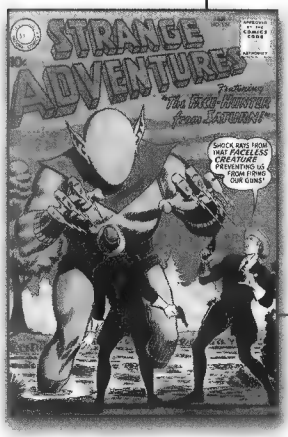


EXHIBIT #9: A Scroll

Strange Adventures #127 (April 1961) "Son of Two Worlds" story by Gardner Fox; pencils and inks by Carmine Infantino

One of the less inspired entries in the series, this is the tale of an Earth boy who grows up to discover (1) he was actually born on another world and (2) is the rightful ruler of that world. Returning to the planet, he is arrested by the usurping pretender to the throne but escapes and helps a rebel group restore him to power. While the storyline stretches credibility much further than the usual tight Fox plot, there is some marvelous Infantino art, including memorable characters such as a Space Academy drill sergeant that almost brings to mind the work of Bernie Krigstein!

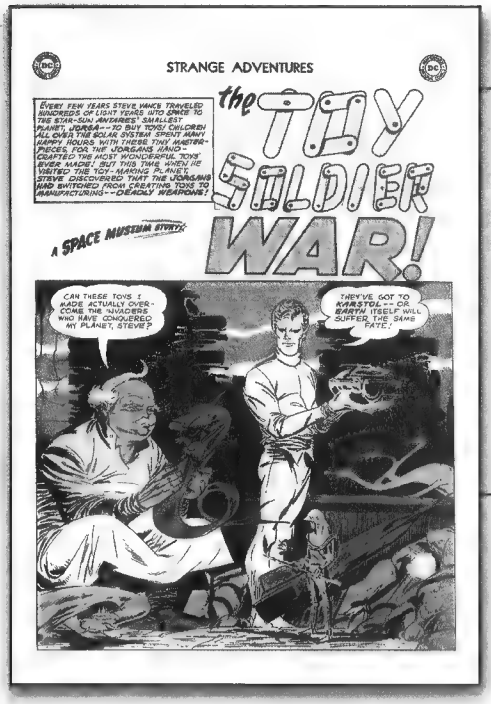

STRANGE ADVENTURES
the TOY SOLDIER WAR!
A SPACE MUSEUM STORY!
CAN THESE TOYS I MADE ACTUALLY OVERCOME THE INVADERS WHO HAVE CONQUERED MY PLANET, STEVE?
THEY'VE GOT TO KRASTOL -- OR EARTH ITSELF WILL SUFFER THE SAME FATE!

EXHIBIT #10: Toy Soldier

Strange Adventures #130 (July 1961) "The Toy Soldier War" story by Gardner Fox, pencils and inks by Carmine Infantino

Jorga, a peaceful planet known for its toy creators, is conquered by aliens. It has no weapons to resist, but a toymaker creates an army of insurgent toy soldiers that actually succeed in defeating the invaders. The story is a rare dud in this series.

EXHIBIT #11: Goblet Of Water

Strange Adventures #133 (October 1961) "The Immortal Spaceman" story by Gardner Fox; pencils and inks by Carmine Infantino

After the previous two episodes, the Space Museum series seemed to be in a slump and needed a decent tale to rally it back to its usual higher-quality level. This installment fills the bill! Beginning with a magnificent Infantino splash panel, possibly the best of the series, this story delivers in exposition and artwork. The goblet of water is from a "fountain of youth" that a space explorer believes he has finally discovered. On the same planet as the fountain, of course, is yet another race of aliens with hostile intentions toward Earth and another secret weapon capable of annihilating it. When he is discovered by the aliens and survives their weaponry, he believes the water has made him immortal, giving him the courage to mount a foolhardy full-on solo assault and—it goes without saying by now—trounce them and save the Earth. It turns out that the water was just ordinary H20 and he was NOT immortal, but his motivation and belief—another common thread in Gardner Fox plots—impelled him to ultimate success over insurmountable odds!

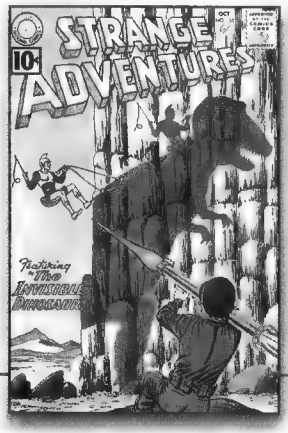


EXHIBIT #12: Silver Second-Place Medal

Strange Adventures #136, (January 1962) "Second-Best Spaceman!" story by Gardner Fox; pencils and inks by Carmine Infantino

The series had begun to really hit its stride at this point and the stories and art were at a pinnacle of excellence. This one begins not at the Space Museum, but at a "jetbox derby" race in which Tommy Parker places second and is bitterly disappointed. In this context, Mr. Parker tells the tale surrounding the silver medal exhibit at the museum. It belonged to "Star Patrol" member Mike Dillon, who had a case full of second-place medals but no first-place ones. He deciphers a cryptic clue on an ominous edifice: it is a barrier that is about to lose its power source and fail. A nefarious invading alien force is waiting for this event to crash through the barrier and mount an unstoppable invasion. The silver in his medals (thank the stars he didn't win any of those useless gold ones) is the element that replenishes the barrier and prevents the villainous creatures from entering our universe and destroying us all.

There are certain plot elements that remind one of the "Revolt of the Spaceships," where the metal in a GOLD medal saved humanity. But even with the lack of originality, this is a well-done and entertaining yarn. It features one of Infantino's best alien-race creations. The Llarn, the original builders of the barrier and protectors of mankind, "created in a magneto-nuclear cataclysm, with a lifespan of many centuries," look like giant balls of red light with two long limbs dangling down lazily as they soar through the air, simultaneously inspiring both awe and laughter.

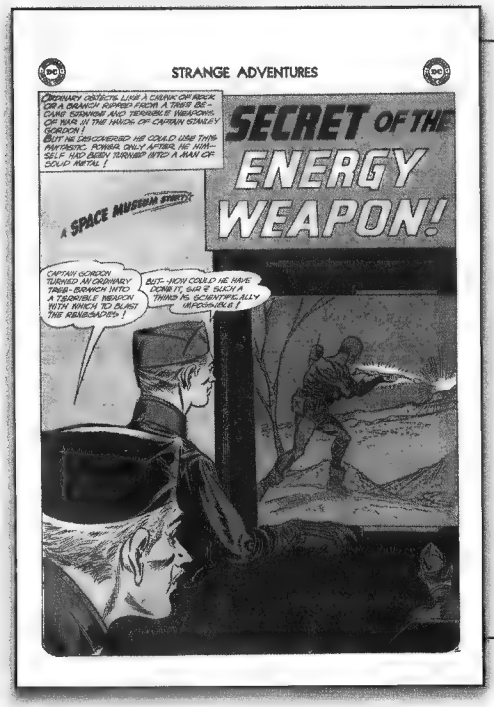
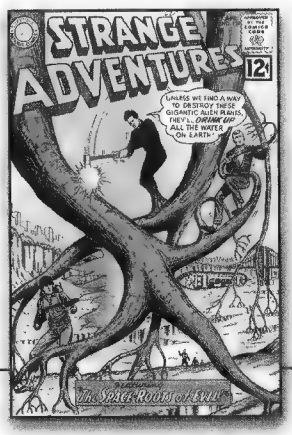


EXHIBIT #13: Branch Of A Tree

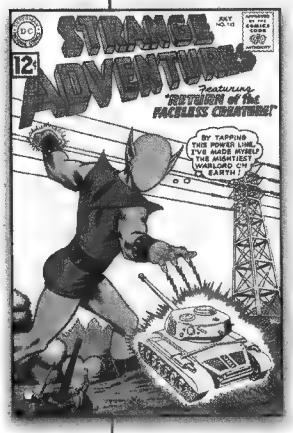
Strange Adventures #139 (April 1962) "Secret of the Energy Weapon" story by Gardner Fox; pencils and inks by Carmine Infantino



Gardner Fox again dips into his bottomless bag of scientific facts and bases this unlikely tale on the theory that humans use less than 10% of their brains. Long before the era of political terrorism, he envisions a revolt of a group of political "Renegades" seeking to violently overthrow Earth's (naturally) rightful government. Failing that, they flee into space and develop a horrific ray-weapon: it changes into metal everything it contacts, including people! While attempting to capture the future-Bolsheviks, a single heroic captain is hit by the ray. But, oddly enough, its side effect is to awaken his dormant brain power. His now full-strength brain is able to restore him to flesh and blood and to turn an ordinary tree branch into a weapon to use against the Renegades and end their terrorist threat.

EXHIBIT #14: Tommy Parker's Picture

Strange Adventures #142 (July 1962) "Prisoners of the Space-Flowers" story by Gardner Fox; pencils and inks by Carmine Infantino


STRANGE ADVENTURES
12¢
Featuring "RETURN of the FACELESS CREATURE!"
BY TAPPING THIS POWER LINE, I'VE MADE MYSELF THE MIGHTIEST WARLORD IN ALL EARTH!
SOS

Time seems to pass at a different rate in the Space Museum universe, because only now is Tommy Parker celebrating his fifteenth birthday, 27 months (and nine stories) after his fourteenth! This story features all three of the Parkers visiting the museum, where this time the exhibit is explained by a museum official. He recounts the events of twelve years previous, when the Parker family is traveling through space and is attacked by those pesky Zuran bad guys from "Earth Victory By a Hair."

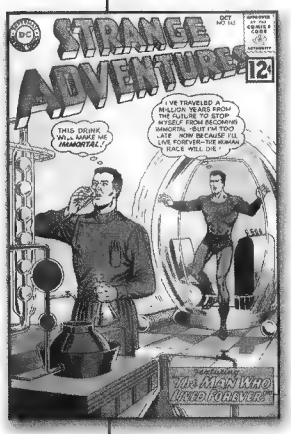
Just to show how villainous these fiends are, they plan to capture the Parkers and make them watch as they succeed this time in conquering the Earth. The Parkers land on a deserted planet, leaving Tommy in the ship, but the precocious 3-year-old figures out how to operate the ship's controls, save his parents, and defeat the Zurans. The story is a trifle contrived but great fun. The final panel features a prime example of one of Infantino's artistic strengths—a wonderful drawing of expressive hands applauding young hero Tommy.

STRANGE ADVENTURES
ALREADY A LEGEND IN THEIR OWN LIFETIME, GENERAL HOWARD PARKER AND HIS LOVELY WIFE ANN (BLONDY) GORDON (WHO HAD BEEN ADMIRAL OF THE SPACE-FLEET) FIND THEMSELVES PUSHED BY THE VERY ALIENS THEY HAD PREVIOUSLY HELPED EARTH DEFEAT — AND THEN, CAUGHT AND FROZEN MOTIONLESS, AS IF NATURE HERSELF HAD JOINED THE ENEMY FORCES — BY THE STRANGE FLOWERS OF AN UNCHARTED PLANET!
PRISONERS OF THE SPACE-FLOWERS!
A SPACE MUSEUM STORY!
WE'RE TRAPPED HERE BY THE POLLEN THESE STRANGE FLOWERS ARE SHOOTING AT US! WE CAN'T MOVE A MUSCLE!
TOMMY — OUR BABY — ALL ALONE IN THE SPACESHIP! WHAT WILL HAPPEN TO HIM?

EXHIBIT #15: Plaque

Strange Adventures #145 (October 1962) "Mass-Energy Robbers of Space" story by Gardner Fox; pencils by Carmine Infantino; inks by Murphy Anderson

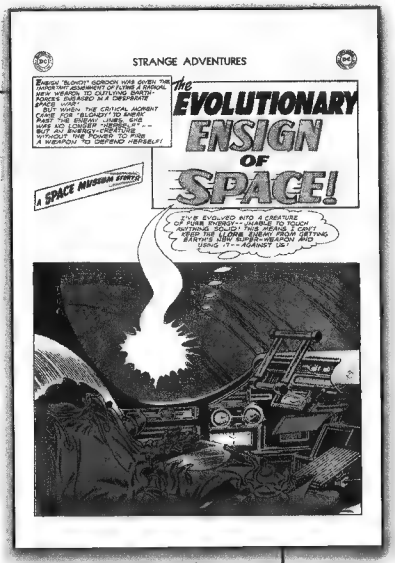
At this point Murphy Anderson began providing inks for Infantino's pencils and would do so for the next four installments in the series, adding a very different dimension to the artwork. Whereas Infantino's inks lent the series a certain offhanded charm, Anderson's embellishments lent a slicker and more finished look to the stories, very much like the two artists' superb collaborations on Adam Strange. Again the series departs from its usual format in that there is no exhibit (until the very end) and rather than being accompanied by a parent, Tommy goes to the Space Museum with two of his friends—a green-skinned, finny-eared Venusian, and a pink-skinned, bald Martian. (Sharp-eyed followers will recall that when last seen in "Threat of the Planet-Wreckers," Martians were green-skinned!) Tommy and his pals outwit and thwart an invading species who paralyze all the adults (they thriftily save energy by only paralyzing "brainier ones—the mature people"—bad mistake!).


STRANGE ADVENTURES
12¢
THIS DRINK WILL MAKE ME IMMORTAL!
I'VE TRAVELED A MILLION YEARS FROM THE FUTURE TO STOP MYSELF FROM BECOMING IMMORTAL — BUT I'M TOO LATE — NOW BECAUSE I'LL LIVE FOREVER — THE HUMAN RACE WILL DIE!
THE MAN WHO LIVED FOREVER!

In the end the defeated aliens are treated with much greater mercy than they would have shown Earth, thus reinforcing the inherent nobility of humanity.

STRANGE ADVENTURES
EVERY MAN AND WOMAN ON EARTH STOOD MOTIONLESS, HELPLESS TO PREVENT THE DESTRUCTION OF THEIR PLANET! ONLY THE CHILDREN COULD MOVE — BUT WHAT COULD AN ADAM STRANGE, AN AGENT 4, A HAWKMAN, A SUPERGIRL FILLED WITH SUPER-SCIENTIFIC ALIENS?
TOMMY PARKER AND HIS SPACE-BORN FRIENDS FROM MARS AND VENUS HAD FIVE MINUTES TO FIGURE OUT A WAY TO SAVE THEIR WORLD! COULD THEY MANAGE IT? — IN 10 SHORT, A THUD!
MASS-ENERGY ROBBERS OF SPACE!
A SPACE MUSEUM STORY!
THE ROBOTS WON'T LET US GET NEAR THAT FUEL CYLINDER TO PUT IT OUT OF COMMISSION!
AND UNLESS WE DO SO!— THE EARTH FACES COMPLETE DESTRUCTION!

A SPACE MUSEUM STORY



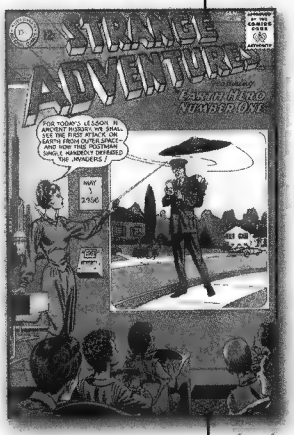


EXHIBIT #16: Sewing Needle

Strange Adventures #148 (January 1963) "The Evolutionary Ensign of Space" story by Gardner Fox; pencils by Carmine Infantino; inks by Murphy Anderson

A new and entertainingly whacky episode featuring "Blondy" Gordon begins not at the Museum but in the Parker household, where Tommy and his mom are spring-cleaning. He unearths her old ensign's uniform and a "Solar Cluster" medal, apparently a very high honor. Tommy's questions inspire an impromptu "bonus visit" by the two to the museum while Dad is away at work. The ensuing tale involves the occasion when "Blondy", while a young ensign, crash-landed under attack by still another hostile alien force. (It would seem Earthfolk are less than well-loved in this future!) The complex plot includes a prototype "anti-adhesion gun," a strange mineral native to the site of the crash, and a radiation that (here we go again!) speeds up her evolutionary process until she is a creature of pure energy. Strange and wonderful Fox-isms abound: the super-advanced weapon she carries nevertheless has an old-fashioned chamber; into which she must drop a needle-sized piece of the mineral; but as a being of pure energy, she cannot touch it! However, she uses magnetism (a form of energy) to perform the task.... Somehow, "Blondy" causes the evolutionary radiation to affect the aliens, but only to a limited extent so they merely become big, ineffective brain-blobs (the penultimate step in Fox's evolutionary chart).

There are two charming moments in this story. "Blondy" begins to devolve just as (all-male) Earth forces arrive to rescue her, and she modestly asks the men to "wait outside" her craft while she physically re-forms "au naturel" and slips back into her uniform. At the finish of the story, Tommy is disappointed that he wasn't given the chance to figure it all out on his own, but brightens and is happy that she "didn't stay an energy creature—or I wouldn't have the prettiest mother in the universe!"

EXHIBIT #17: Triadon tree from the planet Karox.

Strange Adventures #151 (Apr 1963) "The Tree of 1000 Colors" story by Gardner Fox; pencils by Carmine Infantino; inks by Murphy Anderson

This somewhat eerie tale tells of an Earth explorer on the planet "Karok" who is captured by an odd, multi-parted copper creature. The critter divulges its plans to travel to Earth, convert all human life to metal, and absorb them. All the Earthman's weapons are useless, but he is able to use the planet's own environment against the alien by observing its rapidly changing seasons as indicated by the changing colors of an exotic tree. It is an interesting moment when the alien tells the Earthman, "I am bringing you to meet MYSELF!"

EXHIBIT #18: A rope

Strange Adventures #154 (July 1963) "Escape Artist of Space" story by Gardner Fox; pencils by Carmine Infantino; inks by Murphy Anderson

Once again Fox crams an amazing amount of story into eight pages revolving around the efforts of a space-marine escape-specialist rescuing an alien queen from warlords intent on warring with Earth, and eluding their various attempts to recapture them. A "Perils of Pauline" cliffhanger flavor permeates this yarn as our hero escapes trap after trap and in the end foils the insurgent bad guys and ensures interplanetary peace. Marvelous Infantino/Anderson artwork.

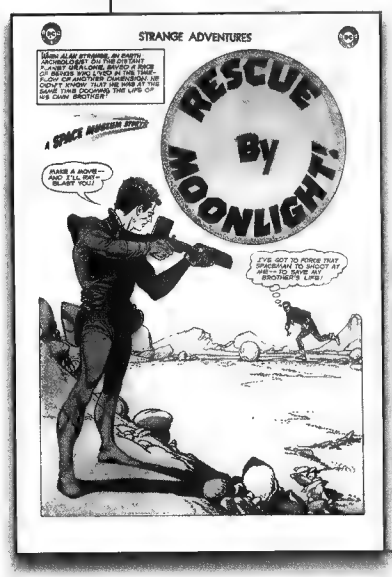
Featuring "EARTH'S FRIENDLY INVADERS!"
STRANGE ADVENTURES
THIS IS HOW EARTH EYES SEE THE FIRST ALIEN SPACEMEN WHO LAND ON OUR PLANET!
BUT THIS IS HOW THEY REALLY LOOK!

STRANGE ADVENTURES
QUEEN SANTHU OF BALORAN WANTED PEACE BETWEEN HER WORLD AND EARTH--BUT HER TRIUMVIRATE OF WARLORDS WANTED WAR! AND SO THE TRIO CAPTURED HER AND BLAMED EARTH FOR THE CRUEL DECOY. THE ONLY WAY EARTH COULD AVOID THE ONCOMING WAR WAS TO RESCUE HER AND REVEAL THE FRAUD! BUT THE WARLORDS HAD IMPRISONED SANTHU IN A CITADEL OF NO ESCAPE!
ESCAPE-ARTIST of SPACE!
A SPACE MUSEUM STORY!
THE ONLY EXIT FROM THIS CITADEL OF NO ESCAPE IS THROUGH THAT CHAMBER! BUT THE INSTANT WE SET FOOT INSIDE, THOSE AUTOMATIC STUN-GUNS WILL KNOCK US UNCONSCIOUS!
I'VE NEVER FOUND MYSELF IN A TRAP YET--FROM WHICH I COULDN'T FIGURE OUT AN ESCAPE!

EXHIBIT #19: An apparently empty display case

Strange Adventures #157 (October 1963) "Rescue By Moonlight" story by Gardner Fox; pencils by Carmine Infantino; inks by John Giunta

What a shame that Murphy Anderson did not finish his run as inker on the series with this episode, because it would have been ideal—its main character is Alan Strange, the descendant of Adam Strange and Alanna! Thus did Fox tip his hand, foreseeing the famed intergalactic love affair would wind up happily. This tale begins with the only nighttime visit to the Space Museum. Mr. Parker hopes the cloud cover will break because of something special that might happen to the exhibit he has chosen for this evening. He launches into the account of how Alan Strange, an archaeologist on a far planet, encountered hijackers planning a heinous crime. He has at his disposal a piece of equipment that would neutralize the criminals' weapons, but has to choose between using it for that purpose or to save the world of a pretty blue-skinned alien girl who appears to him in the moonlight. Even in the far future, no heroic soul can refuse a beautiful damsel in distress, and having exhausted his only weapon, he now has to figure out another way to stop the bad guys. And of course a Fox hero can always find the resources within himself (or herself) to save the day! Infantino does a wonderful job on delineating the graceful and voluptuous girl, Llalla. Giunta does a very Sid Greene-ish inking, soft-edged, strong-lined, and friendly.


STRANGE ADVENTURES
RESCUE By MOONLIGHT!
A SPACE MUSEUM STORY!
MAKE A MOVE--AND I'LL RIP--BART YOU!
I'VE GOT TO FORCE THAT SPACEMAN TO SHOOT AT ME--TO SAVE MY BROTHER'S LIFE!

As the story ends, in the moonlight of the museum under a clearing sky, Llalla materializes briefly in the "empty" case—a promise she gratefully made to visit Alan's planet every few years !

(FINAL) EXHIBIT #20: Half of a force-field weapon
Strange Adventures #161 (February 1964) "Space Museum of the Dead World" story by Gardner Fox; pencils and inks by Carmine Infantino.

STRANGE ADVENTURES
THE ALIEN KRAKKAR -- LIZARD-WARRIORS OF SPACE - HAD ONE MISSION IN LIFE... TO DESTROY ALL THE HUMAN BEINGS IN THE UNIVERSE !
WHEN THEY REJECTED AN EARTHMAN'S OFFER OF PEACE AND FRIENDSHIP, HE HAD NO RECOURSE BUT TO USE AGAINST THEM AN ARRAY OF AMAZING WEAPONS HE HAD DISCOVERED IN THE...
SPACE MUSEUM OF THE DEAD WORLD!
A SPACE MUSEUM STORY!
ONCE I "BLIND" THESE LIZARD-WARRIORS WITH A BEAM FROM THIS COLOR-ABSORBER WEAPON, IT'LL BE EASY FOR ME TO OVERCOME THEM !

For the finale of the series, Infantino makes a return as inker and acquits himself excellently with his usual exotic buildings and gruesome aliens. The other half of this exhibit, Mr. Parker tells Tommy, exists on a dead planet "in another SPACE MUSEUM—10,000 light years from Earth!" An explorer landing on the planet had discovered that its human population had just been eradicated by a ticked-off race of lizard-people harboring a monster grudge against all humanity. Fleeing their attack, he seeks shelter in a space museum and actually finds a weapon to combat the aliens. At first he appeals to the lizard folks for peace, but they bitterly rebuff him. Their actual act of attack on him is what triggers his weapon and annihilates them! So once again, for the final time in the series, human life has been saved from an alien menace. Half the weapon, Mr. Parker concludes, was brought to Earth "to serve as a memento that... hate and violence destroy in the end the ones who employ them."

Tony Gleeson began collecting comic books as a kid way back in 1958… when his mother bought him a copy of Action Comics. *Today, he lives in Los Angeles, California, with his beautiful wife and three terrific children. Tony works as both an illustrator and an artist and says that "life is good!"*

The final panel to the final Space Museum tale concluded with a touching promise, "Watch for another SPACE MUSEUM in a future issue!"

Alas, it was never to be. Three issues later, Julius Schwartz handed the editorial reins of *Strange Adventures* and *Mystery In Space* to Jack Schiff in order to take on *Batman* and *Detective*, and Schwartz's creative teams moved with him. Though sporadic Space Museum reprints would occur, new tales of the museum and its fascinating exhibits would never appear again.

In today's more cynical, technologically-advanced world, perhaps the Space Museum stories hold a quaint charm, bristling with dated ideas about society, women's roles, and straight-arrow heroism. It's quite intriguing that these stories which were meant to describe the future have actually told us so much about the past! But they also speak to a timeless code of honor, responsibility, and inner strength that seems sadly missing in most comics today. To those of us who grew up on Gardner Fox's ingenious storytelling and Carmine Infantino's beautiful artwork, the Space Museum will always be a place to return for inspiration and entertainment.

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- 44 fn- $42
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- 128vg- $25

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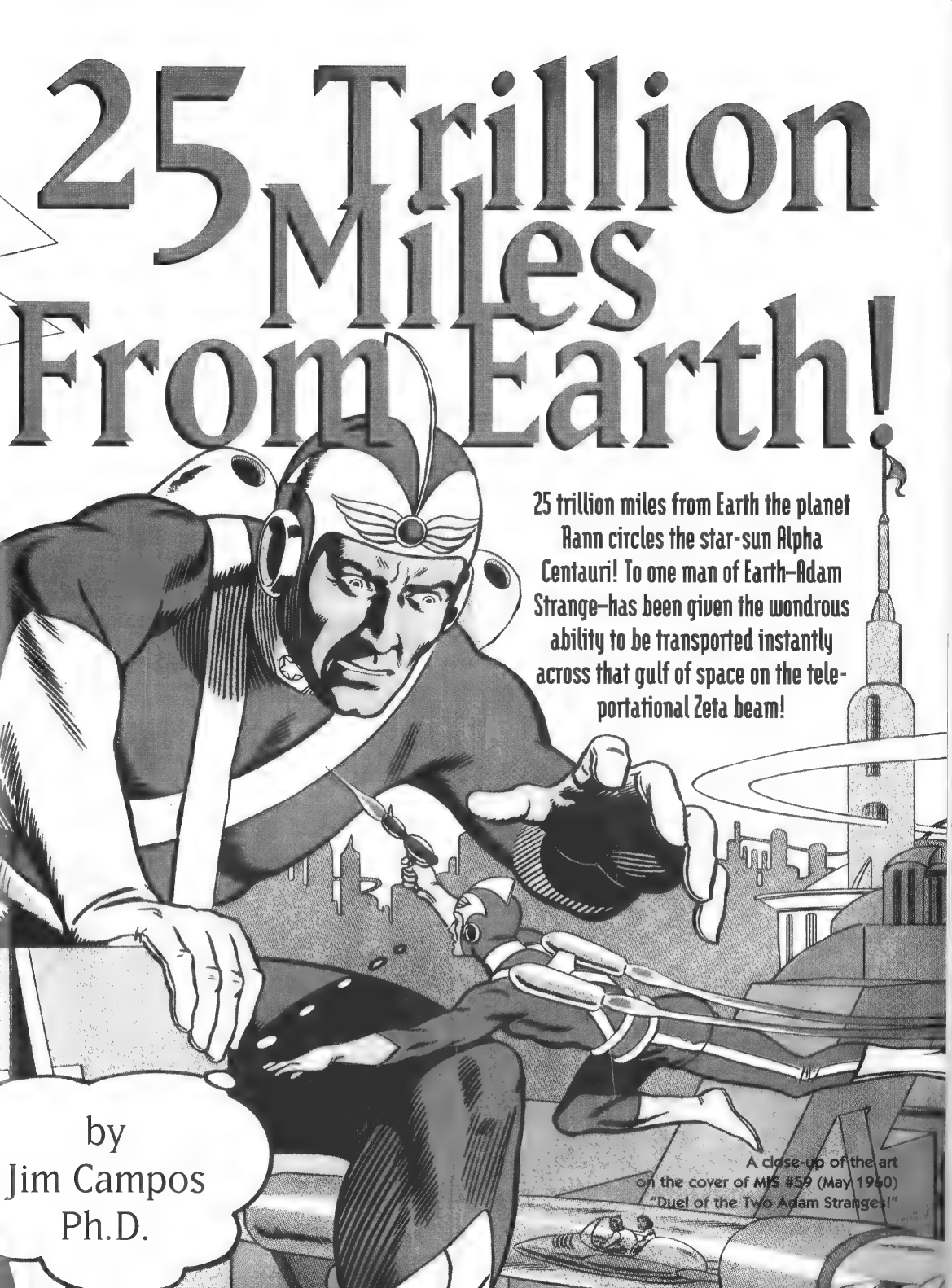
25 Trillion Miles From Earth!


25 trillion miles from Earth the planet Rann circles the star-sun Alpha Centauri! To one man of Earth–Adam Strange–has been given the wondrous ability to be transported instantly across that gulf of space on the tele-portational Zeta beam!
by Jim Campos Ph.D.

A close-up of the art on the cover of MIS #59 (May 1960) "Duel of the Two Adam Stranges!"

Adam Strange

In the late '60s, I was off to college, leaving home. I cleaned out my "toys" from the garage and distributed them to the kids in the neighborhood. Among my giveaways were magazines and comics that my younger brother and I had purchased, lots of monster magazines (my brother has still not forgiven me for giving away our collection of *Famous Monsters of Filmland*!) and plenty of DC comics from the late '50s to the early '60s. I said goodbye to the Superman family of comics, Batman, Flash, Green Lantern, and more, never thinking that some day I might like to reacquaint myself with them. Not all comics went out with mother's garbage!

10¢
MYSTERY IN SPACE
THE ROBOTS ARE REVOLTING AGAINST HUMAN CONTROL! GOT TO RAY BLAST THEM BEFORE THEY RUN RIOT OVER THIS WORLD!
A THRILLING ADAM STRANGE ADVENTURE
"MENACE OF THE ROBOT RAIDERS!"

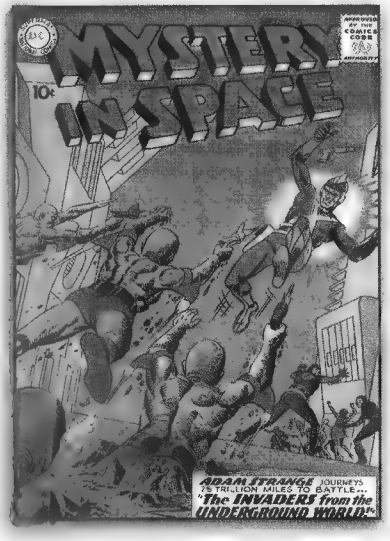
Adam Strange debuts in Mystery In Space #53 (Aug 1959)

Thanks to my son, I rediscovered the world of comics. It is a different world than mine was. The corner drugstore has been replaced with the specialty shop. Whereas I would often miss an issue of my favorite comics with the random selection of choices the local drugstore gave me, my son couldn't miss one if he wanted to!

The re-entry has been fun for me because it brought me back into contact with my favorite comic book hero, *Mystery In Space*'s Adam Strange. There he was in a back issue bin, with his raygun in hand and jetpack emitting a vapor trail behind him. Needless to say, I started to rebuild my collection of Adam Strange adventures that day.

My very first encounter with Adam Strange was probably *Mystery In Space* #65. This was the "Mechanical Masters of Rann" story. Re-reading this story, I could see why the lean, red-costumed hero with the peculiar white-finned headgear was so special. The story in eight pages was clever, complete, satisfying, and unsurpassed in the beautiful artwork of Carmine Infantino! The tigrabar on the third page, coiled and ready to strike at Adam and his sweetheart, Alanna, looked like it could jump off the page! And no comic book hero, then or today, was drawn as gracefully in flight, whether simply cruising through

Two classic early Adam Strange covers... Mystery In Space #54 (Sep 1959)... and Mystery In Space #55 (Nov 1959), one of DC's grand grey-tone masterpieces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MYSTERY IN SPACE
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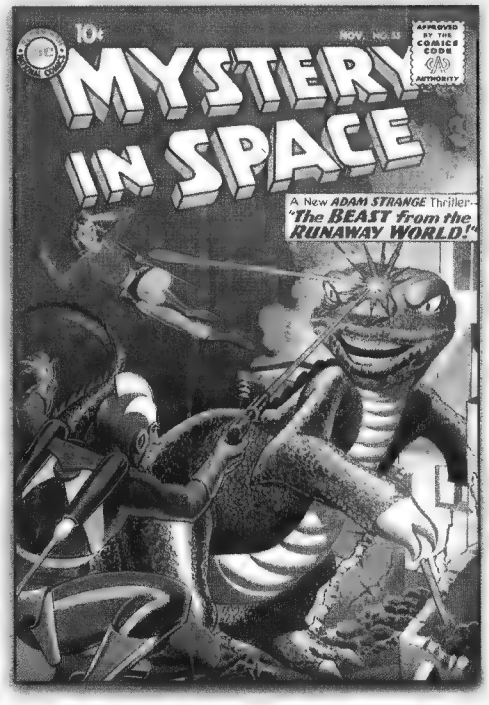
ADAM STRANGE JOURNEYS 75 TRILLION MILES TO BATTLE...
"The INVADERS from the UNDERGROUND WORLD!"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MYSTERY IN SPACE
A New ADAM STRANGE Thriller!
"The BEAST from the RUNAWAY WORLD!"

MYSTERY IN SPACE
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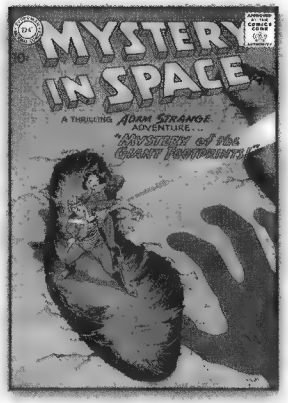
A GIGANTIC LIVING ATOM--SHOOTING ITS DEADLY RADIATIONS AT ALANNA!
featuring ADAM STRANGE in "MENACE of the SUPER-ATOM!"

MYSTERY IN SPACE © 1998 DC



LEFT: **Mystery In Space #56 (Dec 1959) featured the Schwartz/Infantino classic "Menace of the Super-Atom!"**

the air, or in a contorted position avoiding a foe's lazar blast.

Adam Strange was billed as the thinking man's hero. And that he was. He did not possess super-strength. Only rarely did he resort to fisticuffs to settle an issue. He relied on quick wits and reflexes. His adventures were those of a superhero without super-powers. As such, despite the fantastic situations, I could relate more to Adam's adventures than those of a

ABOVE CENTER: **MIS #57 (Feb 1960) featured one of the all-time great Infantino/Anderson stories "Mystery of the Giant Footprints!"** ABOVE: **MIS #58 (Mar 1960) pits Adam Strange against the mythological characters Jupiter, Apollo, and Hercules**

A brief history of Adam Strange

Showcase

#17 - The first appearance of Adam Strange. Mike Sekowsky art. Dons uniform in back-up story to the main feature.

#19 - Adam Strange logo appears on a cover for the first time.

Mystery In Space (MIS)

#53 - The first Carmine Infantino art on Adam Strange.

#62 - First recurring foe, Mortan, is introduced.

#68 - Dust Devils, Adam's most memorable foes, make first, though very brief, appearance.

#71 - Adam Strange stories in MIS go to double-length.

#75 - The first full-length Adam Strange story. Crossover event with the JLA.

#87 - Adam Strange shares MIS with Hawkman. Adam is absent from cover for this issue and in #89, in favor of Hawkman.

#90 - First team-up with Hawkman.

#91 - Last Infantino art on Adam Strange in MIS.

#92 - Space Ranger on cover of MIS. New artist for Adam Strange is Lee Elias. Adam no longer dons his trademark headgear in MIS. From this point until his last appearance in Mystery In Space, Adam alternates with Space Ranger on the cover.

#94 - The first appearance of the "future" Adam Strange.

#102 - Last appearance of Adam Strange in Mystery In Space.

Justice League of America (JLA)

#120 - Marriage of Adam and Alanna.

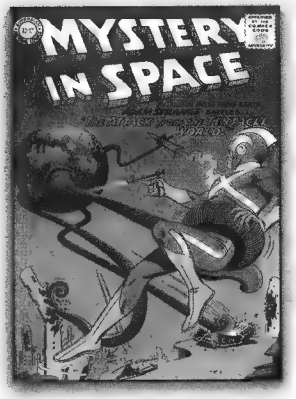
Adam Strange

#1-3 - Birth of child to Adam and Alanna. Alanna's death.

"The Beast with the Sizzling Blue Eyes!" (MIS #62, Sep 1960) tempted many a young SA buyer

Adam Strange

Superman or a Flash, much like an earlier generation may have taken to Buck Rogers or Flash Gordon.



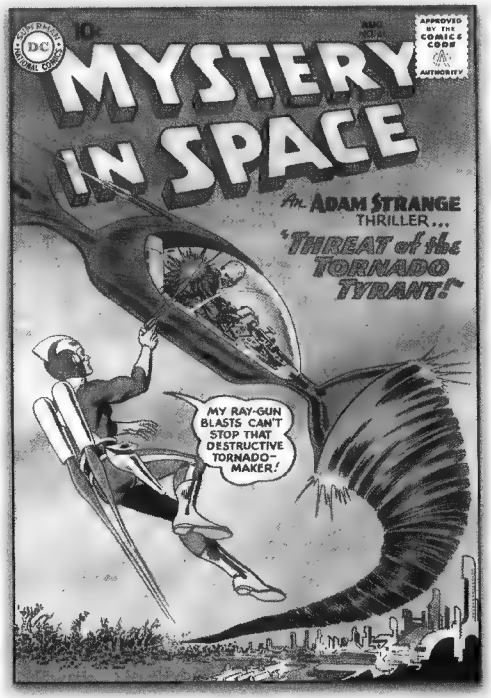
Borrowing a cover idea from SA #6 (Mar 1951), MIS #60 (Jun 1960) featured "The Attack from the Tentacle World!"

In rebuilding my Adam Strange collection, I have gone far beyond the borders of my childhood collecting years. I have learned that after Adam Strange's last appearance in *Mystery In Space*, a couple of new stories appeared in *Strange Adventures* #222 and 226 in an unsuccessful attempt to bring him back in all-new stories. Adam Strange was revived, however, a little while later, in all-new stories as a back-up feature in *Green Lantern* issues #132-147. In *Green Lantern* #137, the most memorable of the Adam Strange artwork teams, that being Carmine Infantino and Murphy Anderson, was reunited for a single issue. And, there were guest appearances in *Hawkman, Showcase, Brave & Bold, JLA* and, yes, *Swamp Thing*. DC completed the Adam Strange saga with a three-issue mini-series, *Adam Strange*, in the late '80s.

The post-*Mystery In Space* adventures of Adam Strange could not recapture the magic of the older series. The new stories were grittier and gave Adam uncharacteristic traits. The new Adam was not always cool, calm and collected as before, but oft-times edgy, impatient, angry and sadly, unfaithful to Alanna in the end. For me, I would have liked to have seen Adam Strange's last adventure end with *Justice League of America*'s issues #120-121. At the conclusion of the story of these issues, Adam and Alanna were married before a full-house of heroes from the DC universe. From here, befitting their fantasy world, they should have lived happily after.

CENTER: Mystery in Space #61 (Aug 1960) debuted the classic foe The Tornado Tyrant

BELOW: Mystery In Space #64 (Dec 1960)


MYSTERY IN SPACE
An ADAM STRANGE THRILLER...
"THREAT of the TORNADO TYRANT!"
MY RAY-GUN BLASTS CAN'T STOP THAT DESTRUCTIVE TORNADO-MAKER!

MYSTERY IN SPACE
GOT TO AVOID BEING TOUCHED BY THAT RADIOACTIVE INVADER--OR HE'LL SET ME AGLOW TOO!
ADAM STRANGE... SON OF TWO WORLDS--FIGHTS A DESPERATE DUEL WITH...
"The RADIOACTIVE MENACE!"

MYSTERY IN SPACE
ON A FAR-DISTANT WORLD, EARTH-HERO ADAM STRANGE BATTLES...
"The WEAPON THAT SWALLOWED MEN!"
THE ALIEN'S VACUUMIZER IS DISSOLVING ME BEFORE IT!

Mystery In Space #63 (Nov 1960) featured another wonderful Infantino cityscape as well as "The Weapon that Swallowed Men!"

JACK KIRBY

ADVENTURE COMICS

256 g-vg 1959 65

THE ETERNALS

1 NM 1976 10
4 NM 1976 5
5 NM 1976 5

MY GREATEST ADVENTURES

21 VG+ 1958 60
28 VG+ 1959 50

OUR FIGHTING FORCES

151 NM 1974 25
152 VF 1975 20
154 Fine+ 1975
156 VF 1975 15
156 VG - 1975 4
158 NM 1975 20
159 NM 1975 20
160 NM 1975 20
161 NM 1975 20
162 NM 1975 20

IRONS & VEITCH

DEVIANT SLICE

1 NM 1972 10
2 NM 1973 8

HEAVY COMICS

1 NM 1969 20

LIGHT

1 NM color 1971 20

Above are all Print Mint file copies

ALEX TOTH

ALL AMERICAN WESTERN

122 Original Cover 1950 10,000
124 VG+ 1952 40

THE BRAVE & THE BOLD

53 NM+ Flash/Atom 1964 100

DALE EVANS

7 VG 1950 38

DRAG CARTOONS

6 VG+ Manning 1964 30
9 VF Manning 1964 45

HEROIC COMICS

32 VG+ 1945 15
33 Fine+ 1945 25
35 VG 1946 11
39 Fine+ Ingels 1946 25
40 Fine+ Ingels 1947 25
41 Fine+ Ingels 1947 25
42 Fine+ Ingels 1947 25
49 VF 1948 25

HOUSE OF MYSTERY

120 Fine+ 1962 25

HOUSE OF SECRETS

66 VG Eclipso-c 1964 20

JIMMY WAKELY

1 VF+ photo-c 1949 500

MY GREATEST ADVENTURE

58 Fine+ 1961 35
60 VG 1961 20
85 VG/VG+ 1964 20

THE REAL McCOYS

4C 1134 VG 1964 18

RIFLEMAN

3 Fine- photo-c 1960 35

ROMANCE TRAIL

1 Fine+ 1949 200

THE WITCHING HOUR

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2 VF Gold Key 1966 20

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42 f-g 1945 25
55 Fine 1947 40
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61 Fine+ 1948 45
61 VG 1948 19
64 Fine+ SOTI 1948 45
64 VG+ SOTI 1948 30
66 VF- 1948 45
84 Fine+ 35
91 VG+ 19
104 VG- 1951 9
121 VG 1953 11
135 VG 10
137 VG+ 10
138 Fine+ 1954 20
146 VG very scarce last issue 100

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39 Fine+ 1967 40
39 VG+ 1967 30
42 Fine+ 1967 40
43 Fine+ 1967 40
43 VG+ 1967 35
44 Fine+ Mouse-c 1967 45
44 VG Mouse-c 1967 25
45 VG+ 1967 30

plus lots of other funny strips by them

FEDS N HEADS

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Gilbert Shelton's Austin address listed

WALLY WOOD DOROTHY LAMOUR

2 VF 1950 125

FEATURE PRESENTATIONS

6 Fine+ Fox 1950 100

Wally Wood does Moby Dick

STEVE DITKO

AMAZING ADULT FANTASY

9 VG+ 1962 90
11 VG+ 1962 90
12 VG+ 1962 90
13 VG 1962 75
14 VG+ 1962 85

BLACK FURY

16 VG scarce 1958 15

BLUE BEETLE

2 VF Origin 1967 25
3 VF 1967 25
4 VF 1967 25

CAPTAIN ATOM

81 VF 1966 30
82 VF scarce 1966 30
83 VF 1966 30
84 VF- 1967 25
86 VF+ 1967 30
87 VF+ 1967 30
88 VF+ 1967 30
89 VF+ 1967 30

GORGO

1 VG+ 1960 150
15 VF 1963 30

KONGA

1 Fine+ 1960 150
3 Fine+ 1961 45
5 VF 1962 55

KONGA'S REVENGE

2 VG+ 1963 10

MYSTERIOUS SUSPENSE

1 Fine+ 1967 25

OUTER SPACE

21 VG+ 1959 25

THE RETURN OF GORGO

2 Fine+ 1963 22
3 VG 1964 13

SPACE ADVENTURES

27 VG+ 1959 45
36 VG+ Capt Atom 1960 35
42 VG Capt Atom 1961 26

SPACE WAR

8 VG 1960 25

STRANGE SUSPENSE

75 Fine+ Capt Atom 1965 60
76 NM Capt Atom 1965 50
76 VF- Capt Atom 1965 40

THE THING

12 VG+ scarce 1954 350
13 Fine+ scarce 1954 450
15 Fine+ scarce 1954 450

THIS MAG IS HAUNTED

21 Fine- scarce 1954 200

UNUSUAL TALES

31 VF- 1961 15

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EDGAR RICE BURROUGHS

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March 1916; green; Fine copy W. F. Hall; 3rd Tarzan bk 498

Tarzan & the Jewels of Opar

April 1918 w/W. F. Hall; Dark Green, VG+ 250

Gods of Mars

Sept 1918; red; VFine 495
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Warlord of Mars

red first edition; VF 1919 300
Another copy in Fine+ 250
third part of trilogy

Jungle Tales of Tarzan

March 1919 WF Hall; Green binding; Fine-- with a bit of foxing on the spine 300

Tarzan the Untamed

April 30, 1920 Dark green; VG- some wear to boards & still having structural integrity 100
Another copy First Edition 2nd Print Very Fine +; Light green 1921 125

Tarzan the Terrible

June, 1921; has map Fine + Red binding; St John plates 225
Another copy in VG+ 125

Thuvia Maid of Mars

1921 2nd Edition VG; Olive binding w/St John art 75

Chessmen of Mars

1922 red w/8 plates VG+ copy w/foxing at corners 150

Tarzan and the Golden Lion

March 1923 Fine+ w/slight corner bumps; Dark Yellow binding; St John art 200

Tarzan & The Antmen

Sept 1924; brown; Fine--; contains the four page insert "How ERB Wrote Tarzan..." 195

Tarzan Twins

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Mastermind of Mars

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art by John Coleman Burroughs

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In Society Fine- 1944 100
Buck Privates Come Home VF 1947 85
Mexican Hayride VF 1948 85
Meet the Killer, Boris Karloff VG+ poker 1949 75
Foreign Legion VF 1950 85
Meet Invisible Man F 1951 100
Lost In Alaska VG+ 1952 55
Meet Capt Kidd VF 1953 75
Meet Dr Jekyll and Mr Hyde VG+ Karloff 1953 125
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KING BEE

1 VG+ Tabloid 1969 50

MOTOR CITY

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First Rip Off edition has no ROP logo

SNATCH

2 NM Print Mint 1969 20
3 NM Print Mint 1969 20

YOUR HYTONE COMIX

1 scarce 50¢ edition 1971 25

YELLOW DOG

1 VF 1968 200
2 Fine+ 1968 100
4 Fine+ 1968 100

scarce original first print tabloids

ZAM-ZAP JAM

1 NM Griffin, Crumb, etc 10

Print Mint 1974 File Copy

GEORGE CARLSON JINGLE JANGLE

11 VG+ 1944 25
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16 NM 1945 60
19 VF+ 1946 50
20 VF+ 1946 50

RICK GRIFFIN

SAN FRANCISCO ORACLE

6 Griffin cover 1967 75
7 Griffin back-c 1967 50

Issues are unfolded flat VF+/NM

JIMI HENDRIX

BG 105 NM- 1968 1000

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WILLIAMSON-FRAZETTA FORBIDDEN WORLDS

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5 VG+ 1952 125
6 VG+ 1952 100

JOHN WAYNE

3 Fine+ 1950 200
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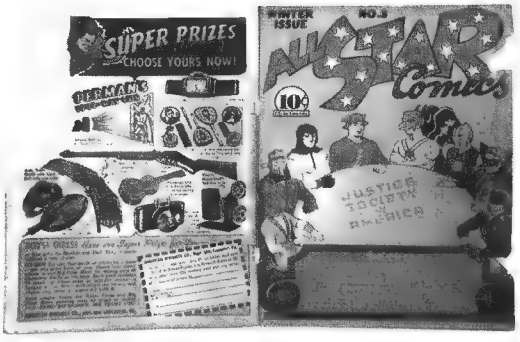
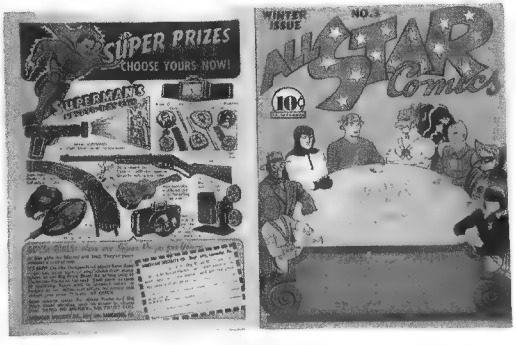


▲ Before and After ▼



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50 VG $14
51 VG/FN $17
52 VG+ $12
53 FR $5
54 GD/VG $15
55 FN- $62
56 FN $36
57 VG+ $40
58 VG+ $35
59 GD $10
60 GD+ $28
61 FN $39
62 VG/FN $21
63 VG+ $10
64 FN+ $42
65 VG $9
66 VG $5
67 VG/FN $7
68 GD $3
69 FN $8
70 FN $8
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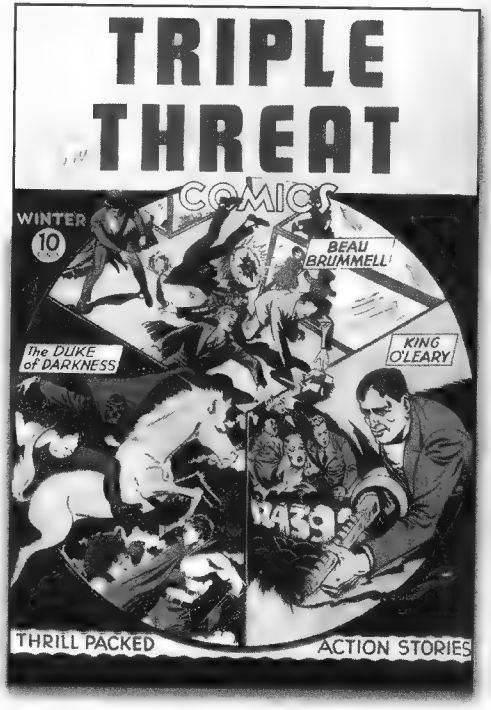
Esoteric Oddities...

From the Bottom of the Box!

In past issues of *CBM* I've explored such characters as "The Cyclone" in *Whirlwind Comics*, "The Human Meteor" in *Champ Comics*, and "Hip Knox the Hypnotist" in *Superworld Comics* plus other strange entries on the comic book history timeline such as *Miracle Comics* and *Circus Comics*. But enough of this "mainstream" stuff (laughter). It's time to dig deep into the comic box and really get esoteric. This go-around it's time to highlight some material that barely made a ripple in the vast pool of comic books that have been published over the years. Let's turn our attention to titles that did not make it past the second issue (if that). For that we turn to the mid-1940s which seemed to be a period, as the war was winding down, in which a number of one-shot wonders were produced. From the multitude of titles produced at that time, the following are presented for your viewing, and, possibly, collecting pleasure.

BY JON BERK

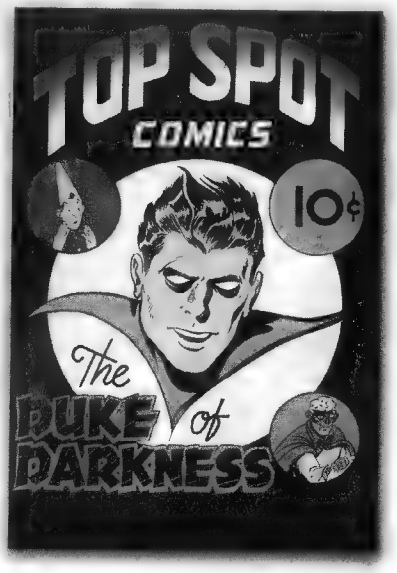


KO Komics, Top Spot Comics, and Triple Threat Comics

Well, one way to make yourself appear as a publishing empire is to issue a series of first issues. This is exactly what Gerona Publishing did when it issued the first and only issues of *KO Komics* in October 1945, followed by *Top Spot Comics* and *Triple Threat Comics* in 1946. Although each appeared to be separate and distinct, for the most part, each title contained the same cast of characters.

The "lead" feature was "The Duke of Darkness." The Duke was a character in the footsteps of "The Spectre" and "Mr. Justice" (the resemblance to the former character is not all that strange since Bernard Bailey, artist for *More Fun*'s "The Spectre" had a hand in this publication).

As the story opens in *KO Komics*, the police are burying one of their own, Daniel "Paddy" Sullivan. Although not explained, a ghost of this individual immediately appears and dedicates himself to fighting crime and evil. Conveniently,

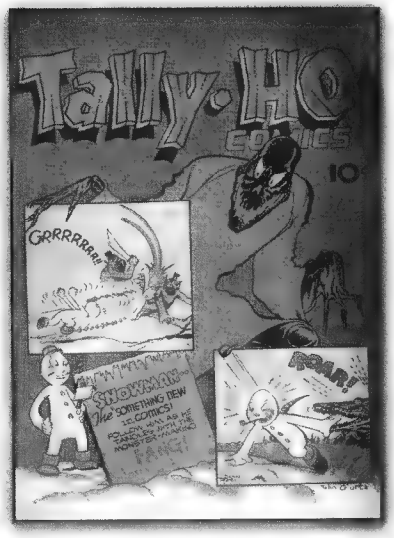


at the same time, Professor Live is unearthed by his henchmen and he, too, becomes a living ghost, and reversing the spelling of his name, dedicates himself to evil. During the course of the story, The Duke comes into conflict with this individual and literally tears him apart since he cannot die.

The storyline continues in *Top Spot Comics* and then in *Triple Threat Comics*. The stories have The Duke of Darkness battles the Prince of Paupers and Mr. Slumber, another resurrected individual who manipulates people's dreams. Although a ghost, the Duke was always getting bopped over the head or socked in the jaw.

Other features include: "The Menace" who is Dennis Temple, a horror movie star, who uses his gruesome movie disguises and his battling fists and wits to track down the denizens of the underworld... and "The Magnificent Epod," ("dope" spelled backwards? What WERE they thinking?) who is the only living survivor of the Atlantis. He uses his Atlantean knowledge in attempts to obtain fame and fortune. The stories are humorous in nature with a slapstick bent.

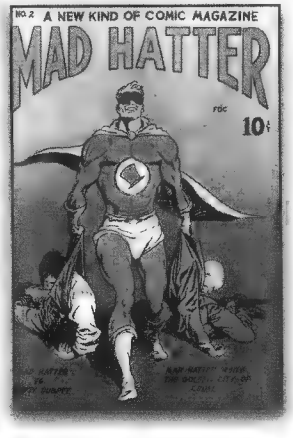
Triple Threat Comics also included the character of "King O'Leary" who is "the crack city editor of the Daily Blade and the intrepid enemy of evil-doers" and "Beau Brummell" who fought crime in a top hat and cape. He is labeled "the fastidious foe of evil-doers." If you are snoozing by now, it should be abundantly clear why none of these titles hit the second issue.



Tally-Ho Comics (December 1944)

William Cooleridge once wrote about the "willing suspension of disbelief." Pushing that saying to the max is *Tally-Ho Comics*. The headline feature has a snowman idol come to life to battle the "monster-making" evil of Fang. Fang is so evil that he has been exiled from Desolation Island, "the last refuge on Earth for the hunted humans that society has cast off as leeches to humanity." Left to die in the Arctic, Fang frees himself and decides to create monsters to take over the Earth. However, up the Arctic a couple of miles is a Snowman idol, cob pipe and all, who comes to life to battle this evil incarnate. Slinging one-liners ("How long did you think this idol was gonna remain idle?"), as well as his fists, Snowman bests Fang in hand-to-hand combat by tossing him to some crocodiles that have come to the Arctic.

Weird ? Yep it is. However, this little tale is spun by the great John Guinta. Guinta's career in comics spans an amazing distance... from the Centaurs of the late 1930s through Tower Comics of the 1960s. John G. has the distinction of writing the first review of fanzines to appear in comics (in *Amazing Mystery Funnies* V2#12), and Frank Frazetta (this work being his first work in comics). The title was rounded out with two humor-adventure strips, "He-Man" and "Captain Cookie," and a horror story, "The Man in Black."



Mad Hatter

Claiming to be "a new kind of comic book," the Mad Hatter fought crime while often composing rhymes. Frankly, there was a bit of spark in this hero who was happy as a lark (sorry). Armed with superb athletic ability and his omni-present hat signal for announcing his presence, the Mad Hatter took on crime bosses, a criminal who has his brain transferred to a gorilla after he is sent to the electric chair (this story is in issue #2 although it appears on the cover of the first issue), and hoodlums such as Humpty Dumpty.

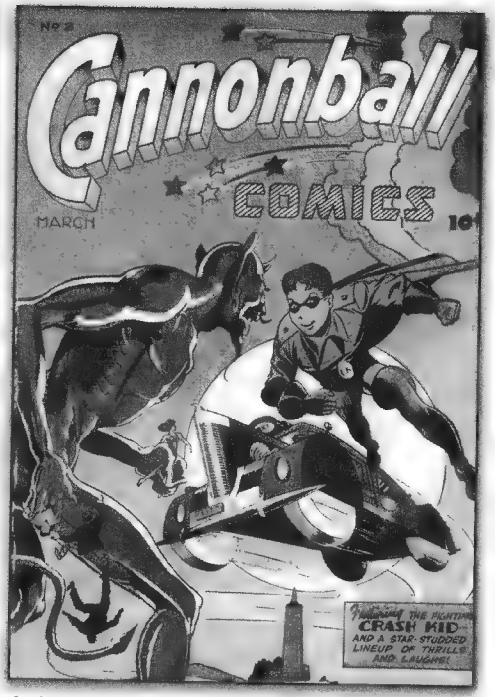
The Mad Hatter is Grant Richmond who works as an attorney for the law office of Fuddy and Bustle, who are two absent-minded senior partners. They do not even notice when Richmond dashes off to do his Mad Hatter thing. To add to his mystic of "madness," The Mad Hatter would leave nonsensical notes for the police after capturing a bad guy. ("Though I dream of sweets and stuff, kings and cabbages aren't enough. I must have danger too.")

Mad Hatter appeared in an issue dated January/February and September/October 1946. (This later issue in a "no-space" book as it does not appear in the *Gerber Photo-Journal*.) It was published by O.W. Comic Corp. which was comprised of William Woolfolk and John Oxton. Woolfolk worked on many Golden Age characters such as Steel Sterling and other MLJ characters Captain Marvel and other Fawcett characters, and

even on Captain America and the Human Torch for Timely, not to mention Superman and Batman for DC! That's some comic resume.

Cannonball Comics

Dated February and March 1945, *Cannonball Comics* featured the "Crash Kid." Certainly, the most notable thing about this title was the dramatic covers featuring Crash Kid and demonic creatures. Unfortunately, the covers had nothing to do with the interior stories. As a twist on the usual boy companion storyline that was common at this time, the Crash Kid was the hero with an adult male, "Pook," as his Brooklyn "side-kick."



The Crash Kid (with the handy "CK" on his belt buckle) was Rusty Adams, "demon copy boy" for the Daily Herald. In this position, Rusty was able to get a headstart on many fast-breaking stories and mysteries. His relationship with Pook is never explained, except that Pook drives Rusty to or away from crime scenes. (One of the disadvantages of being a young superhero is that you may have special powers, but you still cannot obtain a driver's license.) The stories were fairly involved, but routine hero fare for this time period.

Rounding out the features were "Thunderbrand," a lost prince in search of his heritage with the help of some buccaneers in the 1500s; "Jonathon Jones, Crime Crusader, who was billed as a "fast-thinking, hard-punching, devil-may-care" investigator who answers when "the legions of evil cast their pall of black terror"; and "Hardy of Hillsdale High" who, although he cannot lift ten tons or beat armies single handedly, can still be a hero in his own way.

Cannonball Comics was published by Rural Home/Enwill Publishing. This company also produced a fistful of other short-lived titles such as the scarce, esoteric, and highly-prized *Blazing Comics, Red Circle Comics, Blue Circle Comics, Red Band Comics*, and *Captain Wizard*. *Blazing, Red Circle,* and *Blue Circle* are presently the focus of intense collector interest and demand. It doesn't take a rocket scientist to figure out that as these three titles inflate in value and become harder to find, collectors will widen their sights to include the little-seen *Red Band* and *Captain Wizard* titles. So consider yourself alerted right here in *CBM* #75... better get 'em while the getting is good!

So there you go, from the bottom of the box, five titles to tantalize and sure to satisfy the most esoteric of tastes!

Attention CBM Readers

The legendary **Kurt Schaffenberger** has been in the hospital with a serious digestive infection since November 3. Due to complications, it's projected that he will remain there for some time. Not only is it the holiday season... but Kurt's birthday is this month, he'll be 79. Any get-well, birthday, or Christmas cards would certainly cheer his spirit! Send them to:

Kurt Schaffenberger
65 Regent Circle, Lions Head N.
Bricktown, NJ 08723

IN-THE-WALL COLLECTION

BY CARL WEED

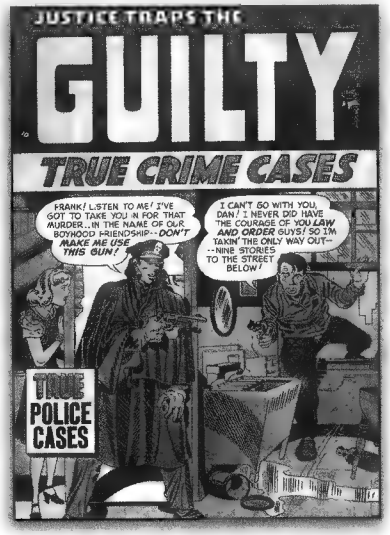
The Lowville (In-the-Wall) Collection was discovered in 1994 when a former Ben Franklin store was being renovated. When the workmen tore into an interior wall that had once served as a poorly designed magazine rack, out tumbled dozens of old comic books and magazines which the workmen promptly tossed into a garbage can. As the renovation work continued, some of the comic books served as drop cloths for paint cans! Luckily, someone had heard somewhere that "old comic books might be worth something," so they were rescued from the can.

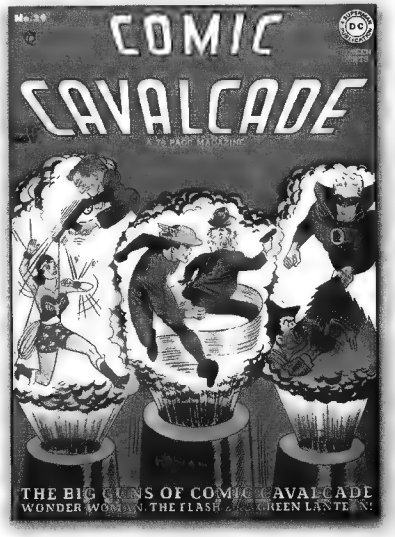
When I saw the books the first time, I was bidding against several Central NY dealers and I was very excited by the brilliant colors and the feel of a 50-year-old comic that had never even been opened before. I wish I could accurately describe the feeling of opening and feeling the pages split for the first time on the Simon/Kirby *Justice Traps the Guilty* #5 or peering inside a squarebound *Comic Calvalcade*#26 that had obviously never been opened!

What had tumbled from the wall were over 200 comics from 1946-1949, often 3-5 copies of each. Their conditions now range from ripped/torn/paint splattered to mostly VG up. The VGs would usually grade so because of storage inside a wall, rather than wear from reading!! Occasionally, there are comics that somehow escaped the ravages of storage for five decades in a jumbled mess and are nearly perfect. It is those VF or better copies (70+) and especially the NM or better copies (5!!) that just blew me away, since I have seen in 25 years of collecting only a few handfuls of Atom Age books in like condition.

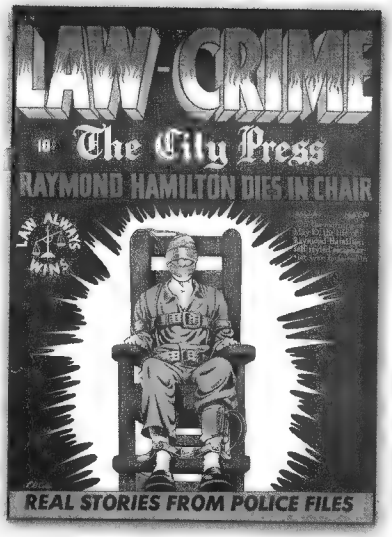
Storage within a wall in a Northern New York town for 50 years may not be the same as storage in Denver, CO, but the colors and whiteness of many of these books rivals anything I've ever seen. There are several of these books that are "unimprovable" and I believe may be the best surviving copies anywhere. Unfortunately, many were stored in the wall in such a jumble and so are wavy or bent, and they have been left that way by me but the paper quality is often unmatched. I have them in Mylites and they have been placed in a box so that some of the waviness of many of them is being flattened, but I decided against sending them off to have them pressed.

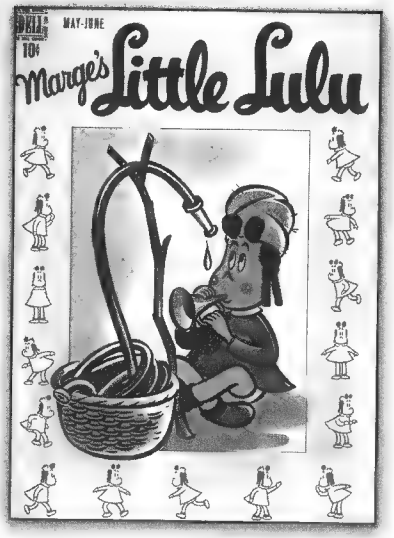
Apparently, the way the magazine rack was constructed allowed the books added to the rack to squeeze themselves into the wall and slide down into the space behind the boards where the workmen would eventually uncover them nearly 50 years


JUSTICE TRAPS THE GUILTY
TRUE CRIME CASES
FRANK! LISTEN TO ME! I'VE GOT TO TAKE YOU IN FOR THAT MURDER...IN THE NAME OF OUR BOYHOOD FRIENDSHIP--DON'T MAKE ME USE THIS GUN!
I CAN'T GO WITH YOU, DAN! I NEVER DID HAVE THE COURAGE OF YOU LAW AND ORDER GUYS! SO I'M TAKIN' THE ONLY WAY OUT--NINE STORIES TO THE STREET BELOW!
TRUE POLICE CASES



later. For that reason, as the person who stocked the new comics might slide the whole new stock toward the back of the rack, five copies of an issue might slide into the wall, which would be wonderful if it were *Batman, Superman*, or *Flash*, but more likely it was *Coo Coo, Frisky*, or *Dizzy Don*!!



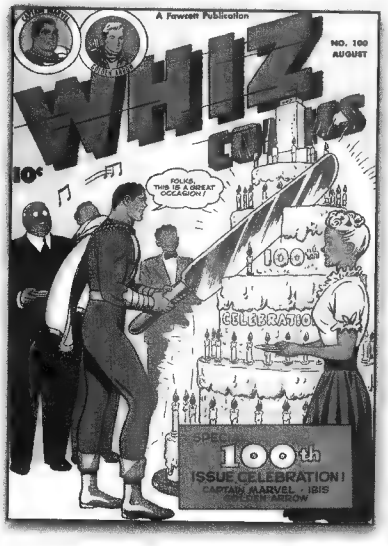


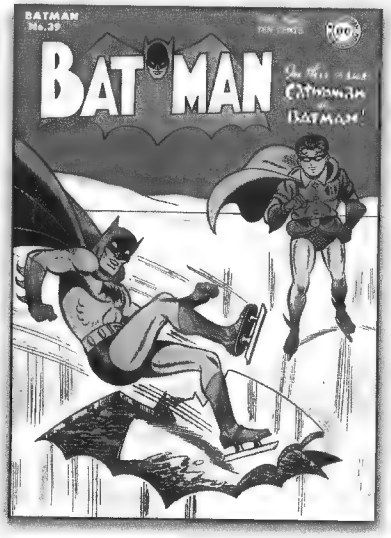
There are some distributor's markings to the backs of about a half of the books. I wondered about the historical usefulness of this collection as far as percentage of superhero versus other genera for these years, or even more apparent to me, the differences in how the different publisher's paper held up under the same conditions for the time they were interred. It's obvious from this small sample that Timelys of this era had poorer paper, as they are generally tanner than the DCs, which are on the whole white and beautiful. There are also many more DCs than Timely's, but looking at Michelle Nolan's figures would lead one to believe that, with no data needed from the distributor's numbers from a Northern New York town!

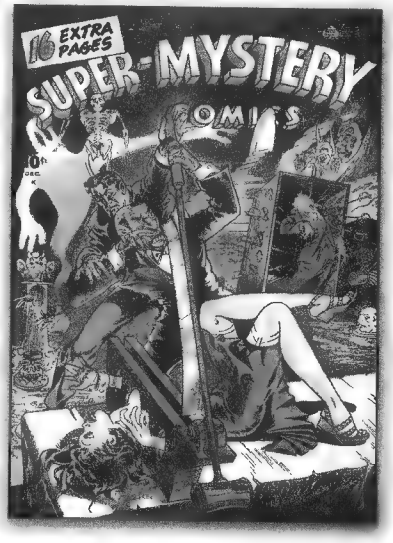
There are over 200 books and I was not able to get all of them, but I certainly got most of them. A few books were sent to a New York City dealer who told the gentleman I purchased them from that they were only in VG or less condition because of all the bends and folds. That dealer sent him a check for the books, and I got most of the rest. When I had finished buying the large lot, he told me there were a dozen or so more that he had given to someone to sell for him. Of course I said I would buy those too, as soon as he could get them back. When he called me, I raced off to his house, expecting some different exciting books, possibly all the highest grades from the original batch, but I found he wanted even more for the last dozen or so. They were mostly duplicates of books I had already purchased, but there was a different number *Superman* in very bent/folded condition. (Alas, why do we always lament the ones that get away??) I gave him a date of a local show, and he got someone to pay him $10 more than my offer. Those books are already in the marketplace, but I doubt the collector knows the provenance!!

As a postscript to this story, downtown Lowville nearly burned to the ground in early October. I don't know exactly where this renovated store was, but the main block of downtown was destroyed. I have always planned when I got the time to make up a certificate of authenticity to provide with each book and go to Lowville post office for some kind of hand canceling of the certificate. At that time I had planned to find anyone who could tell me about who ran the 5-&-10¢ store in the late '40s and see if I could learn the meanings of the distributors names on the back cover, and how this collection came to be.

With the burning of the store, it seems even less likely that I'll learn much, but I still plan on making that trek someday!







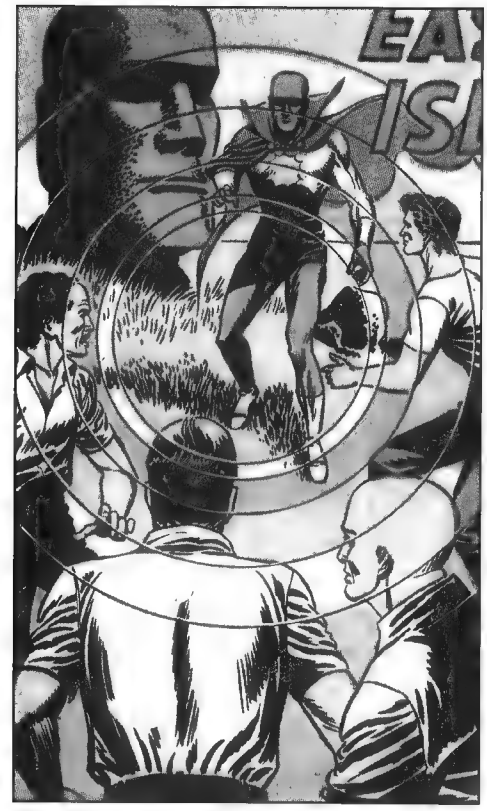
THE STRANGE ADVENTURES OF

BY MARTIN BARTOLOMEO

The story of Edmond Hamilton starts with the pulps. Those thick narrative (and partially illustrated) "pulp" fiction magazines are often forgotten by comic collectors, yet they are the precursor of things to come. While pulps and comics did in fact exist concurrently, pulps lost steam around the late 1940s. Prior to that they enjoyed an audience which couldn't get enough of the many genres published during their Golden Age. Western, jungle adventures, cloak & dagger, and especially science fiction were prominent among them.

The first of these science fiction pulps was created by publisher Hugo Gernsback. He launched *Amazing Stories* (dated April 1926) and featured reprinted stories by H.G. Wells and Jules Verne. (Prior to this, Gernsback had published magazines like *Modern Electrics* and *Radio News* in which he often used the phrase "scientific fiction.") *Amazing Stories* was joined by a host of other science fiction/fantasy pulps, including titles such as *Startling Stories* and *Tales of Wonder*. All exhibited highly stylized and imaginative covers and interior illustrations, many done by artistic greats like Frank R. Paul, Hubert Rogers, and H. W. Wesso.

Typical covers included tentacled mechanical monsters, bizarre alien landscapes, and sprawling futuristic cities. These



EDMOND HAMILTON

THEY LOOK LIKE TINY COMETS--AND THEY'RE COMING STRAIGHT TOWARD US!
THEY'RE ALIVE--LIVING CREATURES OF ELECTRIC FORCE! WE'VE GOT TO AVOID THEM!
6

Edmond Hamilton

illustrations were a reflection of the stories within these pulps, and have their very own look and feel, markedly different from most highly visible modern renderings.

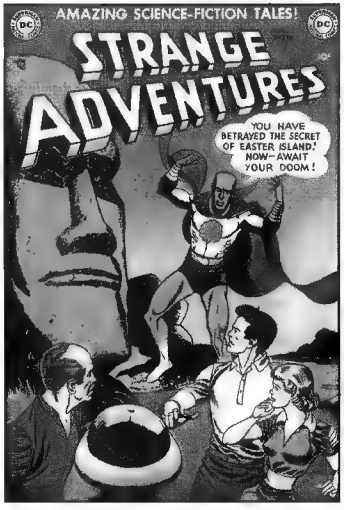
One writer, perhaps best remembered for his contribution to the pulps, was Edmond Hamilton. Hamilton wrote many science fiction stories from 1928 to about 1968 and is probably best known for his Captain Future series (published in *Captain Future Magazine* and later in *Startling Stories*.) Each Captain Future story was basically a Hamilton formula wherein the super-protagonist, along with three aides (a robot, an android, and a brain in a box) would bring some interstellar villain to justice.

Hamilton, along with E.E. Smith and Jack Williamson, was involved with the creation of this classic "space opera" as we know it today. These yarns involved pseudo-science serving as a backdrop for interstellar conflicts between humans and other races.

Star Trek's Federation of Planets owes much to Hamilton. According to historian Donald A. Wolheim, it was Hamilton who devised the concept of alien life forms banding together in a "Federation of the Stars, to assist, defend, and enlighten." Even before his Captain Future series, he wrote stories involving the "Interstellar Patrol" a patrol ship of the stars traveling many hundreds of times the speed of light and crewed by beings from dozens of intelligent, cooperating civilized worlds.

Hamilton penned tales for *Superman Comics* in the mid-1940s as well. But perhaps his best contribution to the comics world was his short stint on DC's science fiction title *Strange Adventures*. Owing much to his own previous work, he created Chris KL99. Pure space opera, these stories capture the essence of what he helped create, and can be said to exhibit just as much science fantasy as science fiction.

CRIME CHASE
through
TIME
GUILTY CRIMINALS HAVE ALWAYS FOUND THAT TIME OFFERS NO ESCAPE, FOR THE POLICE OFTEN PURSUE THEM FOR YEARS! BUT HERE'S THE STARTLING STORY OF A GRIM PURSUIT BY THE LAW THAT LASTED FOR A FULL THOUSAND YEARS! DOES THAT SOUND IMPOSSIBLE? THEN READ THE SENSATIONAL SAGA OF HOW DETECTIVE DAN RAFFERTY RAN DOWN A FUGITIVE CROOK ACROSS TEN CENTURIES OF TIME IN A THOUSAND-YEAR CRIME-CHASE!
STORY BY EDMOND HAMILTON
2950
2750
2550
2350
2150
1950



Strange Adventures #1 (August/September 1950), as well as follow on issues, contain covers exhibiting the "feel" of sci-fi pulp. The book first opens with Hamilton's story under the banner "The Adventures of Chris KL99." Hamilton calls his character Chris "the greatest discoverer of unknown worlds... the 21st century Columbus."

Chris pilots his own rocket-ship the

THE ADVENTURES OF CHRIS KL99
STORY BY EDMOND HAMILTON
OF ALL THE HEROES OF TOMORROW'S AGE, NONE IS MORE FAMOUS THAN THE GREATEST DISCOVERER AND EXPLORER OF UNKNOWN WORLDS--CHRIS KL99! DARING THE DANGERS OF WORLDS FAR FROM EARTH, CHRIS KL99 AND HIS LOYAL MARTIAN AND VENUSIAN COMRADES HAVE NOT ONLY MAPPED NEW PLANETS BUT HAVE PROTECTED THEIR PEOPLES FROM NUMEROUS PERILS! BUT WHEN GREEDY PLOTTERS REACH OUT FOR WEALTH ON A FAR-DISTANT WORLD AND THREATEN THE LIVES OF INNOCENT PEOPLE, THE 21ST CENTURY COLUMBUS HAS TO FIGHT HIS GREATEST BATTLE TO OVERCOME...
"THE MENACE OF THE GREEN NEBULA!"

EDMOND HAMILTON

Pioneer (which can be converted to a submarine no less), as he explores new worlds along with Halk, the famous Martian adventurer, and Jero, the Venusian scientist. Strangely enough, these two characters are referred to as "the earthman's only human comrades." They are further accompanied by Loopy, the chameleon dog.

A CBM CHECKLIST

EDMOND HAMILTON IN STRANGE ADVENTURES

(Approx. GD, FN, & NM values from the Overstreet Price Guide #29)

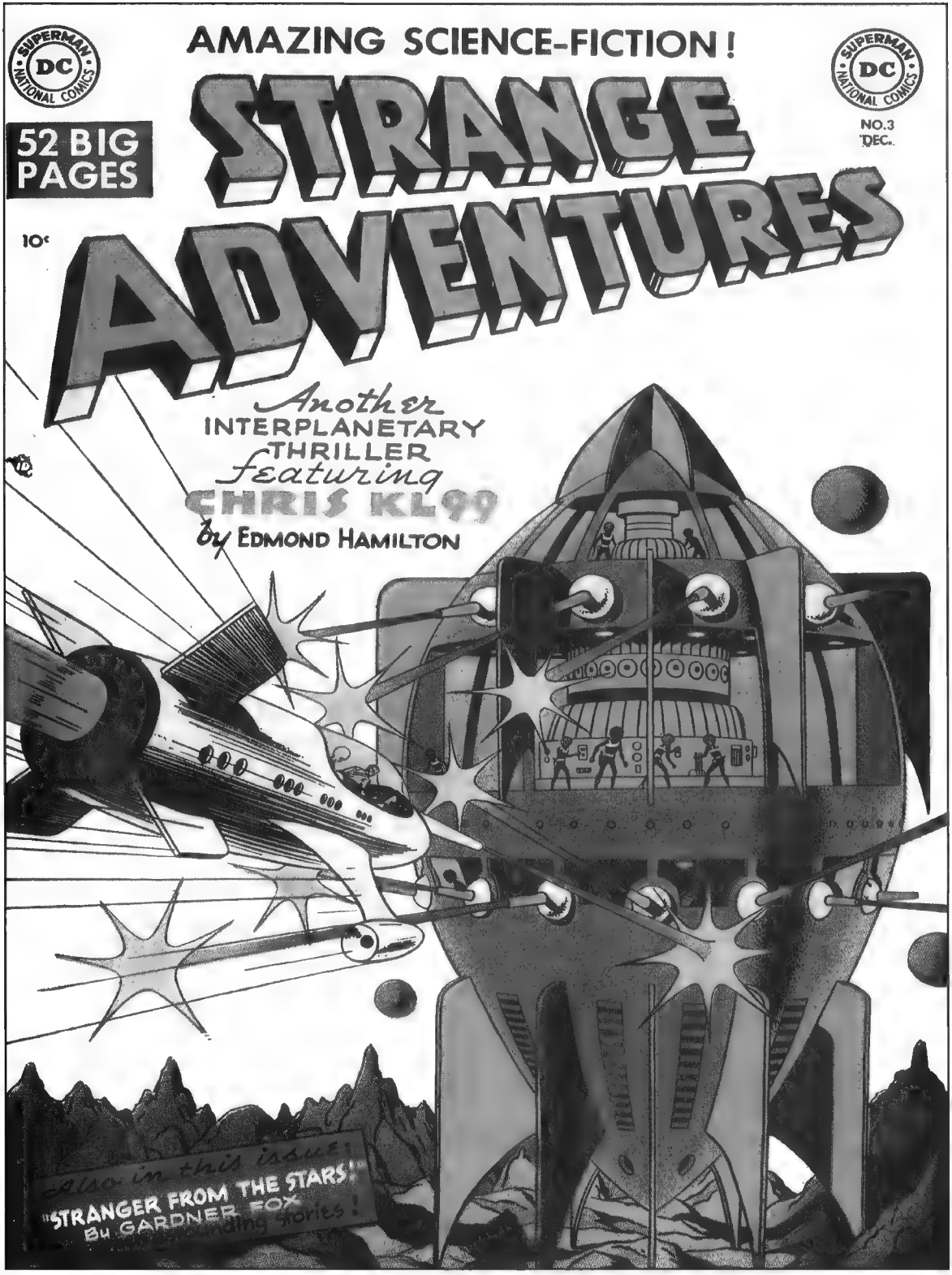
#1 (Aug/Sep 1950) Chris KL99 in "The Menace of the Green Nebula" .....$250 .....$750 .....$2500
#2 (Oct/Nov 1950) Chris KL99 in "The World of Giant Robots" .....$$110 .....$330 .....$1,150
#3 (Dec 1950) Chris KL99 in "The Metal World" .....$70 .....$210 .....$770
#4 (Jan 1951) "The Crime Chase Through Time" (not a Chris KL99 story) .....$70 .....$210 .....$770
#5 (Feb 1951) Chris KL99 in "The World Inside the Atom" .....$65 .....$190 .....$650
#7 (Apr 1951) Chris KL99 in "The Lost Earthmen" .....$65 .....$190 .....$650
#9 (Jun 1951) Chris KL99 in "The Exile of Space" (Also contains The Origin of Capt. Comet by the great Edgar Ray Merritt) .....$150 .....$450 .....$1,500
#11(Aug 1951) Chris KL99 in "The Missing Moon" .....$45 .....$130 .....$450
#13 (Oct 1951) "Artist of Other Worlds" (not a Chris KL99 story) .....$45 .....$130 .....$450
#15 (Dec 1951) Chris KL99 in "The Rival Columbus of Space" .....$45 .....$130 .....$450
#16 (Jan 1952) "The Secret of Easter Island" (not a Chris KL99 story) .....$45 .....$130 .....$450

As for the origin of Chris KL99, it goes like this: Chris was the first baby born in interplanetary space, and was named after Christopher Columbus. Christopher KL eventually goes on to the space academy and since his rating is a near perfect 99%, (according to space academy rules), this becomes part of his new name. Chris' job is to explore worlds and map star systems. He then must report to the Hall of Worlds where he mounts anti-grav map-models adding to the great chart, a "space museum" of sorts.

The first installment of the Chris KL99 series is entitled "The Menace of the Green Nebula" in which villains manage to create a phony distress call from inside this green nebula. Chris goes to the rescue, while the villains follow him into the nebula where they will steal "radium," as they somehow can't get there without Chris' help. Chris pilots the Pioneer headfirst into the nebula and encounters tiny comets (with faces yet!). Says Chris "They're alive-living creatures of electric force!" These creatures have latched onto the ship and only a negative electric charge into the hull saves the day.

On through the nebula, they then come across a planet which shows a bright spot of radium, not realizing they are still being trailed by the bad guys. On the radioactive world wherein lies the radium.

The plot thickens as Chris and companions encounter radioactive men. While Chris and crew explore the planet, the crooks begin stealing radium. However, this disturbs the radioactive men… to them radium is food! So Chris, Halk, and Jero team up with the radioactive men and somehow scare off the bad guys. Chris has saved the day and the episode ends with the placement of a new anti-grav sphere (called the Nebula World) in the Hall of Worlds. The story exhibits immense charm and innocent imagination… a


AMAZING SCIENCE-FICTION!
SUPERMAN DC NATIONAL COMICS
SUPERMAN DC NATIONAL COMICS
NO.3
DEC.
52 BIG PAGES
10¢
STRANGE ADVENTURES
Another INTERPLANETARY THRILLER featuring CHRIS KL99
by EDMOND HAMILTON
Also in this issue!
"STRANGER FROM THE STARS!"
By GARDNER FOX

EDMOND HAMILTON

perfect reflection of the early 1950s.

Robots have always been popular, and Hamilton followed up with "The World of Giant Robots" in *Strange Adventures* #2 (October/November 1950). The crew lands on a planet of giant flowers. Then it's on to a slow motion world where people appear to be not moving. They finally land on a planet where they see a giant robot chasing a humanoid creature and they go to the rescue. Loopy, the chameleon dog ultimately helps save the day when he is instrumental in getting the giant robots to actually fight each other.

The Adventures of
Chris KL-99
MOST FAMOUS OF ALL TOMORROW'S HEROES IS THE GREATEST SPACE-EXPLORER OF THE 21ST CENTURY--CHRIS KL-99! THE GLAMOR OF UNKNOWN WORLDS AND FAR STARS HANGS ABOUT THIS LEGENDARY TRAIL-BLAZER OF THE UNIVERSE! BUT WHAT IS HIS TRAGIC SECRET? WHY DOES HE SPEND HIS LIFE RISKING THE DANGERS OF UNEXPLORED WORLDS? ONLY NOW DOES THE REASON FOR HIS PERILOUS PIONEERING UNFOLD, AS THE COLUMBUS OF SPACE GOES FAR ACROSS THE UNIVERSE TO SOLVE THE COSMIC MYSTERY OF...
THE LOST EARTHMEN!
STORY BY EDMOND HAMILTON

Of course the story ends with Chris placing another anti-grav sphere, this one commemorating the "world of giant robots." This story not only conveyed the charm of the genre but hit new heights in general quirkiness. In addition to stories about Chris KL99, Hamilton contributed three other very imaginative stories to *Strange Adventures*. These included "The Crime Chase Through Time," "Artist of Other Worlds," and "The Secret of Easter Island."

The remaining Chris KL99 installments in the series, contain stories about aliens robbing earth of its famous metallic structures as in "The Metal World," coming to the aid of beings in a sub-atomic world in "The World Inside the Atom," going in search of his long lost parents in "The Lost Earthmen," a story involving his companion Halk's homeworld Mars in "The Exile of Space," a story about Earth's second moon in "The Missing Moon," and a story wherein an alien comes to Earth and lays claim to it, in "The Rival Columbus of Space."

Edmond Hamilton's work is best appreciated when you were young. The characterizations were often minimal and the dialogue could sometimes be absurd as the focus of the tales simply involved good vs. evil with good of course always winning out.

This is not meant as negative criticism, but rather positive, as Hamilton had a unique way of firing the imagination and throwing you a curve now and then, especially if you were a member of the young audience the title was primarily aimed at. His plot ideas and scripts almost always created something special for fans. Of particular excellence were his pulp-like narratives in his *Strange Adventures* comic book stories… narratives in which he never took himself too seriously and in which you can see the fun he put into his writing.

Some have suggested that Hamilton's tales were one of the last examples of what used to be called "good clean fun." Also, Hamilton didn't care if his stories were absolutely scientifically correct. As historian Chad Oliver puts it "Hamilton may not have gotten all the notes right, but he certainly heard the music."

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Carmine Infantino

Continued from page 48

WILL: *You have a brother who used to draw comics…*

CARMINE: My brother James started in comics but then he went into advertising. I also have a nephew in the entertainment business… he just sold a couple of shows to MTV. He's going to be a wheel, this kid. He's really popping. My brother was with Young and Rubicam. He didn't enjoy comics. I got him a job working with Simon and Kirby when they had Crestwood many years ago… he worked with Joe [Simon], Jack [Kirby], and Mort [Meskin].

WILL: *What did James do at Crestwood?*

CARMINE: He did backgrounds and figures for them. He worked all over the place there. I think he actually did strips for them too.

WILL: *James worked for Stan Lee in the '50s, didn't he?*

CARMINE: Who? My brother? No, I don't think he worked for Stan.

WILL: *So that would have been you.*

CARMINE: That was me.

WILL: *Because there were some old horror things signed Infantino that didn't really look like you to my eye.*

CARMINE: Then maybe it was Jimmy. Maybe my brother did do it. He could have. He didn't like comics. He left it and went to advertising. He stayed in that until he retired about four years ago.

WILL: *When you look back, are you glad you stayed in comics?*

CARMINE: I guess. I'm not sure. Isn't that funny? I'm sorry I didn't move to films or anything because when I went out to the coast I worked for Joe Barbera. Joe was pushing me toward directing. I was thinking about it because I used to do great storyboards for him. I was going to work in that area. Then my mother got very sick and I had to come back East again. But I was starting to make a life for myself out West with Hanna-Barbera-with Joe Barbera especially. But those things happen in life. You do what you have to do.

WILL: *You also did a lot of work on the original* Star Wars *comics. Tell me about doing those…*

CARMINE: I did those for Marvel. I think Archie Goodwin approached me on those. I love his scripts… they were fun to do. I enjoyed every one of them. He was so good at that stuff.

You know what I loved about Archie? He'd give you these scripts with little drawings, and they were cute as hell. He'd actually draw out his scripts. He was good… Archie was just so good.

WILL: *It's hard to believe those comics are now 25 yeras old.*

CARMINE: Archie really knew his stuff.

WILL: *Tell me Carmine, what are you doing drawing-wise?*

CARMINE: I do recreations of covers. They've also been asking me to do comics, but I don't want to do them anymore. I don't have any more to say.

WILL: *That's a shame.*

CARMINE: Joe [Kubert] works every day on comics. Kubert works constantly. I don't know how he does it. Isn't he amazing?

WILL: *He is amazing. You would think he'd wear down, or wear out, or get bored.*

CARMINE: No. He's got the same fire in the belly he had as a kid. I don't understand it. And he doesn't understand my not wanting to draw. So go figure that one.

WILL: *Well, somewhere between those two extremes is a middle ground that would be nice if you guys could find it.*

CARMINE: I see Joe once in a while. He's got his school now.

WILL: *You teach at the School of Visual Arts…*

CARMINE: It's fun… well some of it's fun. Some of it's depressing, because some kids can't really draw that well and you can see that nothing's going to come of it. That's depressing.

WILL: *Do you find too many of the kids coming into art these days are essentially aping bad art that appeals to them? In other words, they see what's hot today and they say that's what I want to do. And there are no fundamentals…*

CARMINE: Well, I give them my thoughts on what I think about the business. One kid said to me in the class a couple of weeks ago, "You're being a total pessimist," and I said, "That's right, I am. Now if you feel there is a world there that I don't know about, please keep pursuing it. There's no question about it. But you asked how I feel, and that's what I feel. If you feel otherwise, so be it."

There's room for everybody's thoughts.

WILL: *Well, comics have always gone through these cycles of boom and bust, as well as creativity and mediocrity. Maybe we're just at a low point right now?*

CARMINE: This is something else. They're happy if they can sell 20,000 of *Superman*. My God, when I was there we used to print 795,000 *Supermans* and if we got a 60% sale that was a bad sale. I think *Batman* sells at most 15,000… and they're thrilled with it! I know why it's so bad. Still, they need these characters for films. That's the reason.

I remember Orlando—I was rather close to Joe before he died—and he used to give me the numbers. It's unbelievable. They used to sell 3 million copies of *MAD* magazine. Now they're happy if they sell 200,000 or even 150,000. It's crazy.

WILL: *I understand you attended the last San Diego ComicCon. How was that?*

CARMINE: It was nice, very pleasant. I saw most of the boys there. Irv Novick… and Neal… and Jerry Robinson. It worked out very nicely, I thought.

WILL: *The information you've spoken about has been particularly interesting. We talked about some exciting stuff, and we really covered it all. Thank you for your time. This has been a lot of fun!*

CARMINE: Thank you! But I feel so very grateful to have worked with so many of the great talents in the comic business! It has made my tenure as editor and publisher so memorable! I'll never forget them!

And please give my best to all the *CBM* readers!

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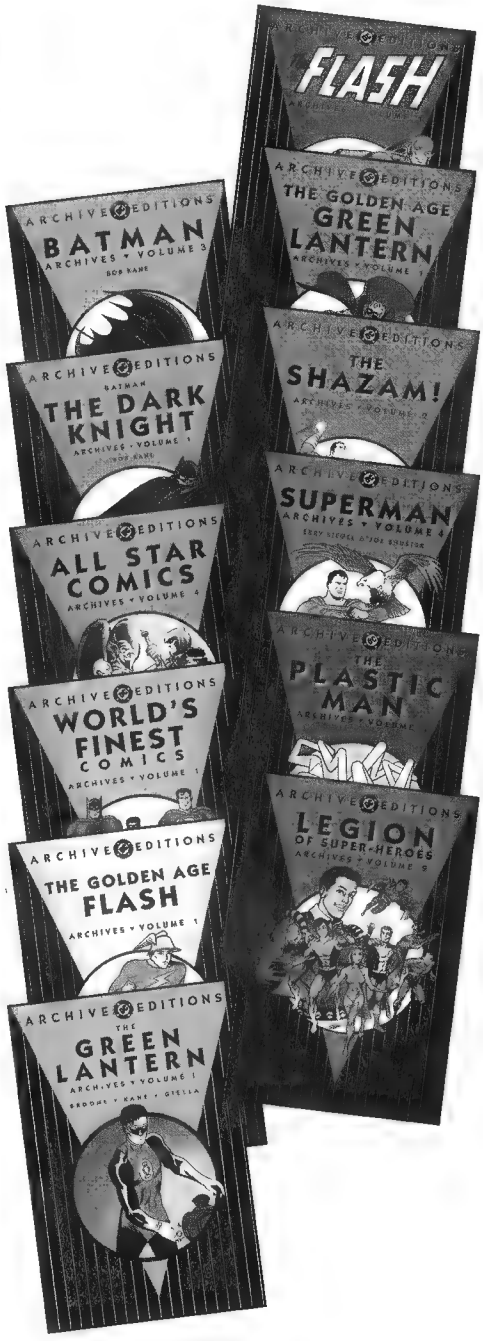

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THE MICHAEL NAIMAN REPORT

What's In A Name?

It seems as if every time a collector turns around today, there's a new "pedigree" being (I'll use a kinder and gentler word) "promoted" as the latest in a series of "Rare and Hard To Find Comic Book Collectibles."

A noted East Coast High Grade Silver Age collector (is that anonymous enough?) commented to me that there must be one source for all of these books because they all resemble each other... late '60s and early '70s Marvels!

OK, some average Joe collected them off the newsstand. Who didn't back then? It was the dawn of the Great I'll-Speculate-And-Buy-Multiple-Copies-And-Send-My-Kids-To-College Age! Does this mean that these little gems are suddenly a pedigree? As I see it, it's just a way to snooker some unknowledgable newbie into thinking he's joining the Mile High or Gaines File Copy Club with his purchase of this "named" book.

Why do they have to have a name? Is it for inventory purposes? Or is it a way to imbue it with a mysterious aura of rarity? As with all pedigree collections, the real test is time. What happens with the resale of this book down the road? What makes this book radically different from all other books of its era? We need to know. Didn't all books during that time display "Great Page Quality" and/or "Full Cover Gloss?" when they have been hermetically sealed and untouched by human hands? I can see it now. Someone probably used padded tongs to remove the book from the rack before oh-so-carefully placing it into a Tupperware container (and burping it) before tucking the book away for the next 25 or so years.

I think it's time, once again, to get out and dust off the time honored saying "Caveat Emptor" ("Let the Buyer Beware")... before jumping onto the latest bandwagon of named collections. This wagon just might have a wheel with a broken spoke... and where will that get you?

THERE'S A NEW GUIDE AMONG US

But fear not collectors, you know how the saying goes... "Hope springs eternal!" And it looks like this upcoming Spring we will be treated to an updated 2nd Edition of Jerry Weist's **Original Comic Art Identification and Price Guide**. Oh, so! you say... just another printing? Hardly! Jerry has put together a revamped version of the Price Guide with several groundbreaking additions.

Who says "You don't judge a book by its cover?" Well, the cover for this book will knock you out. It is a painted cover featuring Bill Everett and the Sub-Mariner produced by today's foremost cover creator... whose name I cannot mention. But you know his work... in fact, you've probably seen his work in a recent New York auction house. Let's just say that UNICEF is very grateful to those who purchased his paintings! The planned 350-400 page Guide will be physically expanded to the size of the **Hakes Toy Guide**. That's a great improvement that should help the visual presentation. Who know? Maybe other price guides and checklists will follow suit in the future.

The "Comic Book Art" section has been expanded to include an additional 150 artists. Every piece of original art that is pictured in this chapter has been recently sold and is reported herein. But, the real highlight of this new book will be the additional information and pricing that will be covered in three new chapters.

We've all been exposed to "Pulpmania" in the past few months, and now, here's a definitive overview of those Four Color brethren. Covered in the data will be information concerning pulps from the turn of the century through 1970. You'll find info on such titles as **Spicey, Weird Tales** as well as genre driven titles that will include sci-fi, hero, horror, and digest era material as well as foreign publications from Great Britain and Germany.

There's also a chapter dedicated to the ever popular (and increasingly in

(Continued on page 110)

MARKET REPORTS

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The market has been very strong for me lately. Mail order and Internet sales are solid and steady for a variety of material in all grades.

Golden Age is doing well. Requests are still high for the main Timely titles, plus bondage and killer covers. These books sell in all grades and slightly above Guide due to scarcity.

Golden Age Sales: Battle #5 GD+ $85; Capt. America #10 FN+ $1,600, #12 GD $300; Detective #49 FN- $500; Exciting #14 GD+ $50; Torch #7 GD+ $275; Kid Komics #1 appFN $700; Plastic Man #57 GD $15; Scribbly #15 VG $55; FC #1041 (Sea Hunt) FN $25; Speed #35 VG $115; Sub-Mariner #34 GD+ $150; Superman #61 GD+ $105; Torchy #1 VG $232.

Atom Age: There is still demand for the scarce issues and classic Horror/Crime genre covers. The majority sell for multiples while the rest sell slower at under Guide. EC covers are growing in popularity and becoming increasingly harder to find in all grades.

Atom Age Sales: Crime Does Not Pay #40 GD+ $25; Crime Suspenstories #1 FR $30; Mystic #5 FR $7; Shock SuspenStories #8 VG+ $40; Tales from the Crypt 3-D #2 FR $42; Tales of Horror #12 GD $15.

Silver Age is moving nicely. High grade DC and Marvel sell very well. Low to mid grade books sell, but at slightly discounted prices.

Silver Age Sales: Am. Spider-Man #12 FN $80; Avengers #1 FN+ 850, #7 VF $150; Batman #200 VF $60; Fantastic Four #16 VG $40, #44 VF $50, #52 FN+ $45, #112 FN+ $30; Lois Lane #71 VF+ $52; X-Men #2 VF $750, #5 VF $300, #25 VF+ $85.

(Continued on page 100)

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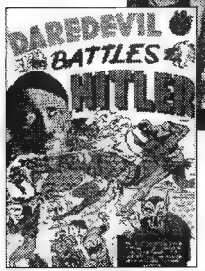

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A report of market indicator sales (including % of Guide) by Michael Naiman

Action
#46 VG $140 72%
#98 FN- $91 56%
#182 FN- $163 1.51X
#352 FN $10 1.85X

Adv. Into Weird Worlds
#93 FN $50 ....1.14X

All-American
#93 GD $69 91%

All-Star
#7 FN+ $620 70%
#25 VG- $150 61%
#57 FN $370 87%

Amazing Detective
#13 FN- $125.....1.95X

Amazing Spider-Man
#5 NM- $1,125 77%
#8 NM- $700 87%
#9 NM- $700 80%
#10 NM- $510 64%
#14 NM $1,095 71%
#17 NM $405 70%
#40 NM- $257 86%
#50 NM- $307 79%
#60 VF+ $39 89%
#96 VF $36 69%
#120 FN $10 88%

Authentic Police Cases
#10 VG $40 ....1.11X

Avengers
#5 FN- $61 90%
#4 GD $113 90%
#6 FN $35 65%
#66 VF+ $17 1.25X

Batman
#14 AppVF $522 33%
#97 VG $250 76%
#32 GD+ $70 74%

Black Hood
#15 GD+ $37 97%

Blitzkrieg
#1 FN $10 1.25X

Catman
#22 VG $100 ....1.23X

Chamber of Chills
#23 FN $88 .1.16X

Crimes By Women
#54 VG+ $30 66%

Daredevil
#1 VF+ $550 39%
#3 GD $15 48%
#9 VF $28 33%
#14 VF $24 61%

Dollman
#38 FN $80 1.08X

Donald Duck "Litterbug" (giveaway)
#nn VF $112 5.38X
#nn VF $198 6.15X

Fantastic Four
#6 VG+ $159 64%
#20 FN $52 56%
#30 FN $19 59%
#49 FN $30 42%

Fight
#30 FN- $95 1.25X

Flash
#2[illegible] VG $385 1.13X
#118 GD+ $20 Guide
#120 GD+ $31 1.55X
#129 VG $53 95%
#166 VF $21 57%
#182 FN $11 1.22X
#187 VF $13 39%

Flying Saucers (Dell)
#1 VF $28 1.6X

Green Hornet
#8 GD $95 1.38X

Haunted Thrills
#7 VG+ $50 1.45X

Human Torch
#5 VF- $1,675 1.02X

Iron Man
#3 VF $17 44%
#5 NM- $43 86%
#8 NM $31 78%
#9 NM $27 68%
#10 VF $10 38%

Jackpot
#7 GD $75 82%
#8 VG $175 96%

Jimmy Olsen
#2 VG+ $180 87%

JLA
#1 FN $768 1.13X
#16 FN+ $32 80%
#17 VF $51 54%

Jo-Jo
#17 VG $135 1.65X

Journey Into Mystery
#115 VF $23 39%

Katy Keene Pin Up Parade
#1 FN- $100 83%
#2 FN+ $100 1.39X
#3 VF $100 92%

Katy Keene Annual
#3 VF $140 1.03X
#4 VF $100 73%

Katy Keene Fashion Book
#1 VG+ $100 1.25X

Metal Men
#4 FN+ $34 1.26X

Military
#10 VG- $175 88%
#39 VG+ $125 1.28X

Murder, Inc.
#3 VG+ .....$50 ....1.33X

Mysterious Adventures
#18 FN+ $150 ....1.56X

Mystery In Space
#9 VG- $55 61%

Mystery In Space
#46 VG .....$44 ....1.05X

Nick Fury
#1 VF- $23 54%

Patches
#10 VG $20 Guide

Patsy Walker
#71 VG $4 80%

Punch
#22 VG- $40 80%

Rangers
#14 GD+ $135 4.09X
#24 VG+ $75 1.5X

Rawhide Kid
#23 VF $135 1.38X
#44 FN+ $12 64%

Sensation
#107 VG+ $180 1.53X
#108 FN+ $220 1.56X

Showcase
#37 GD $55 1.22X
#39 VG+ $67 1.08X
#40 VG $56 97%
#57 VF $75 68%

Strange Worlds
#2 VG+ $100 68%
#3 VG $90 30%

Superman
#8 App VF $522 37%
#69 GD $39 74%
#109 VF $120 67%

Tales Of Suspense
#44 VG $30 48%
#58 VG $51 96%
#59 VF $161 93%
#59 VG $61 1.15X

Top Notch
#24 VG $85 1.14X

True Crime
#4 VG+ .....$200 ....1.25X
#6 VG+ $100 1.19X

Uncle Scrooge
#54 NM- $70 82%
#64 NM $72 72%
#65 NM $60 86%

White Indian
#11 GD $15 75%
#11 VG+ $50 1.25X
#12 VG+ $50 1.25X
#13 GD $15 1.61X

Whiz
#63 FN $40 61%
#67 FN $41 62%
#102 VG+ $45 1.17X
#106 VG $35 91%
#117 VF+ $100 99%
#124 VG $35 91%

Witches Tales
#18 VG $33 Guide
#19 GD $16 88%

World's Finest
#84 VG+ $65 1.35X
#89 VG- $40 83%
#94 VG+ $100 1.16X

X-Men
#1 VG $610 76%
#1 GD $400 Guide
#94 VF $200 79%
#141 NM $20 60%
#142 NM- $13 1.08X

Yankee
#3 VG- $75 75%

Young Love
#92 NM- $20 70%
#106 FN $4 1.3X

Zegra
#3 FN+ $150 1.93X

Zoot
#15 VG $75 93%

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Reports show that sales on modern comics have actually increased for the first time in years. However, it is amazing how many collectors on the Internet simply do not read any new comics at all but just collect back issues. The Internet has definitely helped collectors find those back issues. I think every major comic dealer is now selling on eBay. I get some sales from my website but most are from eBay. I think it would be useful to know if other dealers' customers are buying from web pages... or are they buying only from eBay, auction sites, and newsgroups?

Recent Sales: Bill Sterns Sports Bk VG $56; Care Bears #1 NM $8.50; Emergency #2 VG $15.50; Fox & Crow #105 VG $5, #107 VG $5; Kathy #20 VG $6.50; MIS #113 VF $3; POTA #28 NM $36; Shazam #12 FN $15, #15 VG $8; Simpsons #1 NM $15.50; Space 1999 #2 VF- $8, #5 VF- $8; Star Comics Digest #1 NM $15; Star Spangled War #152 VG $8; Star Wars #95 NM $12; Superman Family #164 FN $10, #167 VG $5, #168 FN $10. *(Continued on page 102)*

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1 G 16.00
Atom Age Combat (Fago)
2 VG- 25.00
3 G- 15.00

Batman # 74 G 53.00

Battle Stories # 7 G 5.00
8 G+ 8.00

Big Town (DC)
1 Fr 20.00
(Piece out of 2nd story splash page)
2 Fr+ 20.00

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92 G 20.00
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(rare last issue; Gerber 7)

Captain Midnight # 15 G 45.00

Crime Fighters # 5 G+/VG- 15.00

Dark Mansion of Forbidden Love
3 G+ 6.00

Doll Man # 42 VG 25.00

Flash
163 Fr+ 4.00
177 VG 10.00
217 VG 5.00
314, 315, 327, 329, 332, 333, 335, and 339 FN 2.00 @

G.I. Combat
44 G/VG 60.00
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111 Fr 2.00 (tear FC)
163 VG 2.00
168, 194 FN 2.50 @

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63 G+ 15.00
70 G+ 15.00
75 G 8.00
97 G+ 12.00

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5 VG 20.00 (tear)
7 VG 20.00 (3" tear)

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22 VG 12.00

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(coupon out of non-story page)
124 Fr 10.00

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27 Fr 7.00 (cover abrasions)

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29 Fr 20.00
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5 G- 15.00
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4 Fr- 18.00 (cover is really worn)
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X-Men
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143 VF 4.00
145, 147-149 VF 3.00 @
151-154, 161 VF 2.00 @
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165 VF 3.00
166-168, 170 VF 2.00 @
(no Tattooz in 167)
171 VF 6.00
185, 186 VF 2.00 @
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210, 211 VF 9.00 @
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X-Men Annual
6-8 VF 4.00 @
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Lord Of The Rings VF 10.00

Time Magazine, March 14, 1988
Superman Turns 50 VG 10.00

Books:

People of the Black Circle, Robert E. Howard, Grant, 1974. DJ has some fading and wd. Only 3000 copies printed. Try to find this one. VG $50.00

The Lost Valley of Iskander, Robert E. Howard, FAX, 1974. Illustrated by Kaluta. VG+ dj; insides FN/VF. $50.00.

Fields of Sleep, E.C. Vivian, Grant, 1980. Illustrated by Thomas Canty. A little wd (not much). Tipped-in plate/ autographed. This is a beautiful book. VF $40.00.

Rocket To Nowhere, Philip St. John, Winston, 1954. Alex Schomburg end pages. VG. With dj. $30.00.

Anderson's Fairy Tales, Grosset & Dunlap, 1945. Illustrated by Arthur Szyk. No dj. Beautiful illustrations. VG $50.00.

Star Wars: Heir To The Empire, Timothy Zahn, Bantam,
1991. Volume 1 FN 20.00
2 FN 22.00
3 FN 25.00

And last is a book you've never seen for sale (as far as I know) anywhere. Tueur De Monde by Moebius. FN-. Very rare. This is copy 54 of 250. Signed and numbered. Also has a drawing by Moebius on the inside plate cover. Preface by George Lucas. This is a story (in French) in 43 plates. They are gorgeous. This is like a portfolio. From 1984. $400.00.

Continued from page 100

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I decided to check out how comics are doing on other auction sites, and my findings were interesting! When I signed up for Yahoo auctions a while back, they had very few listings, obviously due to the fact that they were just starting out. But after swinging by yesterday, I was shocked to see only 50 or so listings for Golden Age… and yet there was a healthy 1,000+ Silver Age listings, and well on its way to 10,000 Modern Age listings.

The cause of these numbers could be based on several things, but my guess is that GA collectors are (obviously) smaller in number, more shrewd in purchases, and generally take longer to shift from one area to another (be it fads, genre collecting, market issues, and/or now auction sites).

That shrewdness element is a necessity… just take a look at what the GA collector is faced with when buying: 1) overall higher priced books; 2) restoration on a very large scale; 3) multiple genres (verses Silver DC, Marvel and 'the rest'); and 4) more 'complicated' grading. GA books are bigger, have more kinds of defects, and I feel are tougher to grade.

When's the last time you had to worry about a centerfold missing on a Silver Age book? It happens, sure. But, man, I've got to check every single GA (and Atom Age) book that falls in my lap! Every one. People, this is Rule #1 to collecting pre-Silver!!!

People also place a lot of stock in feedback on eBay… and I notice very few people on Yahoo have built up good feedback. Also, eBay (for the most part) has been great for moving GA material, so why go elsewhere? Silver passes more often because it's much more plentiful… and forget Modern Age! These sellers have more of an incentive to drift to other sites when their material doesn't sell.

But don't put off the other sites! I'd hit them every once in a while. You never know what someone may put up there with no reserve. On eBay, if someone categorizes a book incorrectly, it could cost them a bunch of money.

Which leads me to my tip for the month. Instead of surfing the categories you like on eBay, do a keyword search, like 'Suspense', or 'Lamont Larson', or 'check marks' You may turn up something that no one else knows about! Believe it or not, there are deals still to be had on eBay!

Recent Sales: Dynamic #15 VG $65; Flash #10 GD $260; Green Lantern #7 FA/GD $150 (GA); Jamboree #1 NM $150, #2 NM $90; Sgt. Fury #1 GD $100; Showcase #60 GD $10; X-Men #5 VG $35.

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The month of September was generally slow although back issues had a quite month. We've purchased several collections over the last month… now we'll wait to see if the comics sell as quickly as we purchased them! Although we've been able to acquire groups of Silver Age Marvel and Gold Key, no DC collections have come in lately. In spite of the fact that sales were slow last month, there was demand for a few key books… but most titles sat. DC Wonder Woman was one exception… we sold a couple dozen this month!

Recent Sales: Amazing Spider-Man #14 GD $75; Batman Annual #1 FN $150; Star Trek #1 FN $100; Wonder Woman #105 NM $600.

Many dollars have recently been spent on Golden Age books. Runs of Batman, World's Finest, and Human Torch have come in. We also purchased a large pre-1950 Disney group of comics. Many Golden Age still will not sell at full Overstreet. It will be interesting to see how I do with these new additions. Demand continues for origin and first appearance issues. Unrestored high-grade copies of these books very rarely come in. Also, I wish the the Overstreet Guide would address the issue of restored Golden Age soon.

Recent Sales: Archie #10 FR $25; Batman #8 VG $550; Four Color #159 VF $250; Human Torch #10 GD $150; Superman 39 VF $300.

Demand continues for Silver Age Marvel and Silver Age DC art, although little comes in.

Other Sales: Mr Smee (from Peter Pan) animation drawing $50; Frazetta pencil sketch $600; Wonder Woman Aurora still sealed in box $400; 1941 Bambi china dish $150.

JOHN PIRES • VAULT COMIC AUCTIONS

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ENGLAND

The November auction has just come to close and with the most overwhelming attention to date, has produced some great results. The auction catalogue featured over 300 lots with over 3,500 comics from the 1930s to 1980s.

Golden Age & 1950s: All Star #38 VF+ $1,025; Batman #67 VG+ $122; Captain Aero Comics (L.B.Cole) #25 VG $44; Donald & Mickey Merry Christmas 1946 Firestone VG- $61; Eagle V1#1 (1950, British tabloid sized comic introducing the UK's first true Space roaming icon Dan Dare, Pilot of the Future) FN $295; Rex the Wonder Dog #2 VF- (doesn't sound high grade, but I'm pretty sure these don't come round often in better shape) $221; Weird Tales 11/41 (Pulp, Hannes Bok cover) VG- $76.

Silver Age: Amazing Spider-Man #22 VF+ $315; Battle #70 (final issue, Kirby pencils Ditko inks) VF $109; Brave & Bold #34 VG+ $159; Fantastic Four #7 VG- $70, #23 NM- $385 (over 2.7x Guide); Hulk #1 app. FN- $782; JLA #21 (best copy that I have seen for at least six years, an original owner copy) VF+ $598… this made its previous owner a pre-commission profit of 4,980%; Pussycat #1 FN+ $129 (x4 Guide); Wonder Woman #105 GD+ $116; Rip Hunter #3, 12, 14 (group) GD/VG $37; Strange Adventures #117 FN+ $150; Tales Of Suspense #48 NM- $469 (#39-48 are incredibly hard to locate in high grade).

Bronze Age: Batman #222 VF/+ $61; #227 FN+ $35; Conan #1 NM- $178; Green Lantern #76 VG $58; House of Secrets #92 NM- $608; Sinister House of Secret Love #1 & 2 FN/FN+ $44; Star Trek Enterprise Logs #1-4 (group) VF $148; Super DC Giant #S-13 FN $35, #S-17 VG- $44, #S-21 FN $88; Thor #193 VF+ $61; Weird War Tales #1 NM- $246; X-Men #94 FN+ $148.

Memorabilia: Batman ceramic cup (1966) FN $21; House Of Terror LP (1970s, or more accurately a LP-sized 16-page comic with two LPs in inside back cover pocket, art by Neal Adams throughout!) VF- $53; Fantastic Four book (Fireside, softcover) VF $66; Mysteries In Space (Fireside, softcover) FN $95; Incredible Hulk *(Continued on page 104)*

★ COMICS AND PULPS FOR THE RIGHT GUY ★

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ACTION
39 very nice, Good copy 145.00
127 VG 115.00
135 VG, color touch 110.00
140 VG, tiny stain top 110.00
171 Abt VG 70.00
178 VG, color touch 70.00
214, 216, 218 All VG . ea 55.00
221 (Oct. 1956, 1st Silver Age issue) VG 50.00
226 nice VG 55.00
247, 249 nice VG ..... ea 35.00
256 VG-Fine 30.00

ALL-AMERICAN COMICS GIVEAWAY
1939 This is the only copy known to exist, Ultra Man, Buck Rogers ..... PLEASE INQUIRE

ALL-FLASH
13 (Muscle Man) G 90.00

AMAZING SPIDERMAN
1 ..... PLEASE INQUIRE
4 Almost VG 195.00
9 (origin: Electro) VG 140.00
13 (1st Mysterio) G 70.00
17 (2nd Green Goblin) nice appearance, VG 90.00
26 (Goblin) VG 45.00
36 VF 95.00

AMERICA'S GREATEST
1 (1941, Giant comic features Capt. Marvel, Bulletman, Spy Smasher, Minute Man) strong Fine 850.00

ARCHIE
27 (Hot Betty and Veronica full page swim suit panel) nice G 40.00
28 (tremendous poses in the B & V story) Fine 125.00
29 Fine-VF 195.00
32 nice VG 50.00
37 (*Archie Gets the Bird*) Fine 65.00
39 Fine-VF 95.00
44 (headlight poses cover) Fine 60.00
48 Fine 50.00

ASTRO BOY
1 (scarce TV comic) better than Fine 150.00

ATOM AGE COMBAT
1 (1958, 1st Nuclear Weapon comic) G 25.00

BATTLE
70 (**Kirby** cover + 2 stories, last issue, 1960) VG 40.00

DETECTIVE
22 (1st D.C. superhero cover from D.C. and features the Crimson Avenger) appears VG, but cover was loose and glued to book at staples, also several tears sealed - mostly on back cover, front cover has smudges in logo. How often do you get a chance at this one? 1,350.00

DIARY SECRETS
18 (spicy **Matt Baker** headlight cover) G-VG 25.00

EARTH MAN ON VENUS
No # (1950, Avon, **Wally Wood** art) G 125.00

FAMOUS FUNNIES
1 (1934) one of the few remaining copies in nice shape - call for details 9,500.00

MARVEL TALES
100 (Eyes of Doom, Vampire issue, 1950) glossy VG 125.00

MORE FUN
14 (Vol 2#2 - 1936 - Dr. Occult in color, first super hero origin in a comic book) Fine 9,500.00

POCKET CLASSICS
This long over looked but well done series features well known stories adapted in comic book style in a paperback book format. Outstanding series with fabulous art. If you collect Classics Illustrated, you will want to collect this series.
4 *Dracula* (**Nestor Redondo** art) VG 25.00
5 *Frankenstein* VG 25.00
8 *Red Badge of Courage* VG 15.00
10 *Tom Sawyer* VG 10.00
12 *20,000 Leagues Under the Sea* VG 15.00
13 *Great Adventures of Sherlock Holmes* Fine 20.00
14 *Gullivers Travels* VG-Fine 15.00
23 *Three Musketeers* Fine 20.00
38 *Christmas Carol* VG ... 15.00
45 *Robinson Crusoe* VG . 15.00
47 *Sea Wolf* VG-Fine 15.00

SECRET ORIGINS
1 (1961, Challengers, Superman/Batman, Adam Strange, Flash, Wonder Woman, etc - tremendous issue) Fine 145.00
8 (80 pg. Giant - JLA, Atom, Aquaman) VG 55.00

SENSATION
47 (Wonder Woman - ghost cover) VG-Fine 120.00

STAR SPANGLED
1 (1941, cool Robot cover) VG, restored 695.00
110 (Tomahawk, Batman cameo) would be Fine but has an unnecessary piece of tape on each staple 75.00

STRANGE SUSPENSTORIES
20 (classic pre-code **Steve Ditko** horror cover - knife murder and flesh eating ants) Almost VG 95.00

VAMPIRELLA
1 Fine 150.00
2 VF 95.00
3 VG 65.00
4 (**Jones** cover) Fine-VF . 45.00
5 (**Frazetta** cover) VF 85.00
6 VF 65.00
7 (**Frazetta** cover) VF-NM85.00
11 (**Frazetta** cover) VF ... 50.00
13 VF 45.00
14 VF 45.00
16 VF 35.00
21 VF 35.00
56 Fine 15.00
78 VF 15.00
81 NM 17.50
110 Fine 15.00
113 VF-NM 265.00
1972 Annual (origin) VF 235.00

FANZINES, ETC

CHEROKEE BOOK SHOP CATALOG
1970 (This was the biggest catalog ever done by Cherokee - which was one of the embryonic stores in the legacy of comic book collecting - own a piece of comic collecting history!) VG-Fine 50.00

COMIC BOOK MARKETPLACE
2 (**Gary Carter's** original series - loaded with cool ads and info) Fine 65.00

COMIC BOOK PRICE GUIDE
1 (1970, **Bob Overstreet's** first publication, limited to 1000 copies, most of which are long gone) Fine, couple of small areas of foxing on cover 750.00
2 (1972, color cover) VF 185.00
3 (1973) NM 250.00
6 (**Eisner**, 1976) VG-Fine 50.00
7 (**Barks**, 1977) NM 125.00
8 (**Bill Ward**, 1978) NM . 125.00

DISNEYLAND CONVENTION PROGRAM
1971 (**Kirby** cover) VF 20.00

E.C. FAN CONVENTION PROGRAM BOOK
1972 (over 90 pages full of E.C. stories, art, and info - **Wally Wood** cover) VF 45.00

THE EYE
2 (bizarre fan published superhero comic - **Biljo White** drew this origin issue - obscure) VF 50.00

FOOM
8 (Capt. America cover) Fine 25.00

HERO PULP INDEX
1970 (This is the original limited and numbered edition, only a few hundred were ever printed. This is #217 of that small group. The first pulp reference item to recognize "Hero Pulps" as a legitimate collectible genre. Very rare piece of pulp history. Written by Robert Weinberg; gives titles and dates for the major hero pulp series and has a description of the pulp heroes) Fine condition, small mark on cover 250.00

THE NIGHT MASTER
Very rare hardback book in D/J on The Shadow pulp - by **Robert Sampson** VF 250.00

PULPS

AIR WONDER STORIES
1929 July (#1, Gernsback Pubs. - **Frank R. Paul** cover - rare issue) Almost Fine, sm pc off lower rt corner of covers, pgs tanning 395.00
1930 May (#11, Bat-Men of Mars) VG, lite tape top spine 145.00

THE AVENGER
1939 Dec Fine-VF 145.00
1941 Aug VG 60.00

BLACK BOOK DETECTIVE
1944 Wint (Batman type hero) Abt VG 50.00

BOY'S ADVENTURE
1936 Sept (#1, rare pulp include comics which feature Ace Adams who is a Smilin' Jack look alike - very unique item) Abt Fine, sm pc off cover 195.00

DIME MYSTERY
1939 May (topless bound woman in mad doctor's lab) VG 125.00

DOC SAVAGE
1935 July (beautiful portrait cover by **Baumhofer**) VG 195.00
1939 Feb Fine-VF 150.00
1940 Apr, Sept VG .... ea 65.00
1941 May VG 65.00
Jun VF 125.00
Jul VG-Fine 75.00
Aug VG 65.00
1945 Sept VG 45.00
1946 Feb VG-Fine 55.00
1947 Nov (Science Detective) VF 70.00
1948 Mar (Science Detective, decapitation cover) VF 80.00

G-8 AND HIS BATTLE ACES
1934 Dec (Blizzard Staffel) VG 180.00
1936 May (Wings of Satan) Fine 185.00
1940 Dec (Squadron of the Damned) G 45.00

KA-ZAR, THE GREAT
1937 June (#3, the first Marvel super hero actually appeared in pulps before Marvel Comics #1) G-VG 150.00

OPERATOR #5
1937 Mar (bondage) G 85.00
1939 Jan (bondage/torture) G 85.00

OUT OF THIS WORLD ADVENTURES
1950 July (#1, Avon, unique pulp also has 32 pages of color comics, **Kubert, Gardner F. Fox**) VG, stain on 1/8 of back cover 135.00

PLANET STORIES
(Fabulous **Fiction House** pulp)
1939 #1 (Golden Amazon) VG, 1" missing at to and bottom of spine 195.00
1940 Spg (#2, busy battle scene cover) VG-Fine 150.00
1941 Spg (#6, vampire issue) VG 65.00
1944 Spg (**Graham Ingles** GGA cover and interior art) VG-Fine 75.00

SHADOW
1933 Nov 15 (Mox) would be VG, but has 1" x 2" pc out of cover 165.00
1938 Dec 15 (Double Death) VG-Fine, pencil marks on cover 175.00
1941 Jan 15 VG 75.00
1942 Feb 1 Fine 140.00
June 1 (roulette wheel cover) Fine 140.00

SHEENA
1951 Spg (The only issue of this rare Fiction House pulp) Fine 250.00

SPICY DETECTIVE
1941 Dec Almost G 65.00

SPIDER
1935 Oct G 125.00
1936 Feb (oriental torture) VG 165.00

STARTLING STORIES
1941 Nov (GGA) VG 45.00
1944 Sum (nipples) VG ... 35.00
1946 Fall (Capt Future) G 25.00

STRANGE STORIES
1939 Feb (#1, decapitation cover) VG 145.00

WEIRD TALES
1929 July (GGA cover) VG-Fine 225.00
1931 May (**Robert E. Howard**) VG 95.00
1948 May (**Matt Fox, Bradbury**) VG-Fine 45.00
1949 Mar (**Fox**) Abt VG ... 30.00

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Continued from page 102

(Fireside, hardcover) FN with VG dustjacket $122. (Note: the Fireside books are garnering an increasing amount of interest here.)

Original Art: Iron Man #3 pg 18 (J. Craig) $214; Thor #160 pg 2 (Kirby) $1,150.

ROBERT ROTER • PACIFIC COMIC EXCHANGE

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We have recently acquired an original owner collection that we have called the Pacific Coast Collection. The collection of over 7,000 books consists mainly of virtually unread high-grade copies of nearly complete runs of most major comic books published between 1962 and 1977. Publishers include National Periodical, Marvel, Gold Key, Dell, ACG, Warren and Mad Magazine. The average grade for all books is Near Mint plus, along with off-white to white pages. The collection acquired its name because the collector who purchased most of the books right off the newsstand lived on California's Pacific coast for most of his life.

While it is unusual to find complete runs of major comic book titles from the early 1960s through the 1970s, it is even more rare to find copies that have virtually no wear and tear or other handling defects. While this collection doesn't feature any books as valuable as the Action #1, there are many important books in this collection.

Sales from the Pacific Coast Collection: Amazing Fantasy #15 FN+ $3,920; Amazing Spider-man #11 NM++ $1,008, #12 NM++ $1,008, #13 NM++ $1,204, #4 NM+ $1,904, #15 NM+ $840, #96 NM+ $224, #97 NM $185, #98 NM++ $308, #99 NM $112, #100 NM/MT $588; Avengers #1 NM++ $4,760, #2 NM+ $946, #3 NM++ $694, #4 NM+ $2,240, #5 NM+ $336; Daredevil #1 VF+ $1,120, #2 NM/MT $896, #3 NM++ $504.

Fantastic Four #4 VF/NM $2,800, #5 VF+ $1,792, #8 NM $1,232, #9 NM+ $1,344, #10 NM+ $1,344; Incredible Hulk #1 NM- $9,520, #5 NM++ $2,800, #6 NM+ $2,800; Iron Man #1 NM $403; Journey into Mystery #90 VF+ $101, #91 NM++ $280, #92 NM++ $280, #93 NM++ $308, #94 NM++ $280, #95 NM+ $196, #96 NM $168, #97 NM $207, #98 NM+ $162, #99 NM++ $224.

Tales of Suspense #40 NM+ $2,778, #41 NM++ $1,966, 4#2 NM++ $969, #43 NM+ $655, #44 NM++ $969, #45 NM/MT $1,008, #46 NM/MT $605, #47 NM++ $554, #48 NM/MT $756, #49 NM/MT $605.

Mile High Sales: Action #92 NM+ $2,184; Adventure #78 NM+ $6,720; All-Star #20 NM/MT $6,160; All-American Western #118 NM/MT $526.40; Capt. Marvel Adventures #32 NM++ $1,092; Fighting Yank 1#8 NM $1,008; Gangbusters #19 NM++ $252; Leading #6 NM+ $1,680.

New Book of Comics #2 NM $7,840; Speed #32 NM+ $1,523, #33 NM $1,344,#34 NM- $1,344; Star Spangled #3 NM++ $3,360, Star Spangled #17 (double cov.) VF/NM $3,360, #34 NM+ $1,702, #65 NM/MT $6,720; Thrilling #30 NM/MT $795, #32 NM++ $1,092, #36 NM/MT $980.

RICHARD OLSON

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The Platinum Age market actually seems to be developing a maturity causing collectors to treat it like all the other ages. Rare books and/or books in top condition are red hot and will sell at almost any price. Now that people are starting to understand what is common, it isn't selling very well at all. The only possible surprise might be that a lot of the early books and collectibles are not nearly as rare as some people once thought, which doesn't surprise me at all.

When Leonard Brown and I were selling comics in Southern California in the late '50s/early '60s, old comics were supposed to be ultra rare. However, as soon as the prices started going up and people started reading about them in the newspaper, we didn't have to look for old comics any more, people were calling us about the ones they had saved for 20 years. The same thing is happening with Platinum Age books and collectibles. Now that there is a vocal interest in them, people are opening their trunks and going through boxes in their garages and bringing them to the marketplace. It's a great time to be a Platinum Age collector!

In the past month, I have sold much more than usual. This includes: a mechanical Yellow Kid bell ringer toy in excellent condition for $3,000; the Yellow Kid Easter Egg candy container pictured in Lesser's book for $3,500; a large Yellow Kid puppet for $1,500; and several other similar pieces at comparable prices.

But it isn't just the Yellow Kid who sells, but everything else from before 1910. EBay sales of Little Nemo postcards and Sunday tear sheets are selling well in the $75-$125 range, up considerably from just a few years ago. Palmer Cox's Brownies are still very popular and while the magazine pages are fairly common and usually sell for less than $25, china and pottery pieces bring $250-$500 and more for exceptional items. Opper's characters are not as popular, and Sunday tear sheets sell for around $10.

Buster Brown is still very popular, and rare pieces (like the Theater one-sheet (from 1904) and the bound portfolio of large lithographs (featuring Buster Brown and His Bubble) sold for $4,000 each. I think it's still not too late to get some great Platinum Age pieces. The prices are incredibly reasonable... especially when you consider that many of them are now over 100 years old and true antiques whose value can only go up!

ALAN BAHR • HEROES

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We've just returned from the SuperCon (formerly held in Oakland, hosted by the Santa Clara Convention Center for the first time this year), and found it to be a great success, all things considered! The first show in a new location is always an unknown, but in this case, it ended up being a well-attended, fun event. The Silicon Valley has been deprived of its own convention long enough, and the fans here are hungry for a con! Look for this show to grow into one of the major events on the West Coast.

We tested the waters a bit, bringing mainly high grade 1970's books to this show (no Silver Age or Golden Age), and we enjoyed very spirited sales! Original art, high grade 1970's Marvel Giant Size, and 30¢ variants seemed to generate the most interest.

A few interesting sales to report: DC 100 Page Super Spectacular #5 in NM- $575; Giant Size Defenders #1 NM $22; Giant Size Kid Colt #3 NM $75; Supernatural Thrillers #5 VF- $24, #10, #11, #13, and #15 NM, $16 each.

30¢ Marvel Variants: Black Goliath #2 and #3, NM/MT $16 each; Captain America #196, #197, #198, #199 NM/MT $24 each; Captain Marvel #45 NM/MT $16; Champions #5 and #6 NM/M $36 each; Daredevil #132 NM/MT $36; Hulk #198 NM/MT *(Continued on page 106)*

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140 (f) 8 00
144 (VG +) 6 00
156 (F +) 8 00
158 (VG +) 6 00
161 (f) 7 50
162 (VG +) 6 00
163 (VG) 5 00
167 (VF) 15 00
171 (VF) 15 00
172 (VF +) 18 00
174 (G) 2.50

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FC#1088 (G) 3.50

ADV. OF THE FLY
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3 (VG) 44 00
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7 (F) 24 00
8 (F +) 38 00
12 (VG +) 18 00
13 (NM) 50 00
15 (VF +) 40 00
16 (F) 15 00
18 (G +) 6 00
19 (F +) 17 00
20 (NM) 50 00
21 (VG +) 7 50
22 (VG +) 7 50
23 (f) 9 50
24 (NM) 32 00
26 (VG +) 7 50
28 (VF) 15 00
29 (VG) 6 00
30 (F +) 10 00

ADV. OF THE JAGUAR
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9 (NM) 50 00
10 (NM) 50 00
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12 (VG +) 9 00
13 (NM) 40 00
14 (NM) 40 00
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BILLY BUCKSKIN
3 (VG) 18 00

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(TOBY) 16 (VG +) 12 00
17 (VG) 11 00
(CHARL) 9 (VG +) 18 00
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70 (F +) 3 00
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40 (NM) 10 00
42 (VF) 7 00
43 (VF) 7 00
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$36; Thor #249 NM/MT $36; Werewolf by Night #38 NM/MT $36.

Original Art: Batman/Deadman page (watercolor) by John Estes $650; Four Star Spectacular #5 cover by Chan $275; Hulk #231 cover by Trimpe $400; Legion of Superheroes #273 cover by Buckler $450; Thing #5 cover by Wilson $300.

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We had a great time at the National Convention in New York City November 12-14th. Some of the top East Coast dealers were present to show off their wares and hopefully sell overstocked Silver Age books. Yes, you heard me right... we saw an ocean of Silver Age material in $1 to $5 boxes and we spent most of our time replenishing our inventory.

The buzz at this show was the arrival of a new comic book grading system by Comics Guaranty Corporation. They utilize a grading system resembling the same conformity used for trading cards. Time will tell if this new grading system will be well received by the comic book community. My guess is that it will be, but in my opinion the service has to become more affordable.

We are having huge success with comic book-related items and auction books. Anything remotely related to comic books sells well if priced right. Some items in demand are posters from the '70s, Mego action figures, puzzles, mugs, and trade paperbacks.

Another item in demand is high grade Charlton comic books from the 1960s. One dealer at the show had a huge inventory of these books and was offering them for $3 a book. After some quick negotiating, we bought his entire inventory.

Demand for back issue Sotheby's comic auction catalogs is up. These books are high quality 100 page squarebounds that contain bright and glossy pages of your favorite comic collectibles... many in full color! Most of them have in-depth stories and descriptions on each item listed for auction. Some collectors buy them because they are a great resource for information, and these auction books usually have a low print run of 7,000 to 20,000 copies and are never reprinted once the auction is completed. We have sold multiple copies of the following Sotheby's catalogs... including 1991 (Sub-Mariner on cover) $30; 1993 softcover (Siegel Superman cover) $26; 1995 (MAD Cover) $20; 1997 (Robert Crumb Cover) $20; 1996 (Frazetta Cover) $30; and the 1999 (Alex Ross Cover) $30.

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We've been working to obtain more vintage comics and sales have been excellent. Here's a sample of some of our comic book sales from the past several days.

Abbie An' Slats #1 (1948) GD $15; Amazon Woman #2 NM $3; Attack! #6 NM $8; Batman Family #2 VF $8; Beverly Hillbillies #2 FN $24; Chuckle, The Giggly Book of Comic Animals #1 GD $17; Circus Boy #1 VG (Mickey Dolenz photo cvr) $21.

Cowpuncher #6 (opium mention/bondage-headlights cvr) GD $27; Criminals On The Run V4#7 (classic L.B. Cole fish in face cvr; white paper!) FN $129; Della Vision #1 VF $67; Golden West Love #2 FN (photo cvr) $36; Green Lantern Comics #8 FR $91; Hello Pal #2 (Charlie McCarthy photo cvr) FR $23.50; Homer, The Happy Ghost V2#2 VF $23; Iron First #8 (origin retold) NM $6.

Is This Tomorrow? #1 (10¢ cover) FR $8.50; Judo Joe #3 VG $10; Little Ioaine #36 FN $4.20; Little Lotta Foodland #26 VG $4; Marvel Triple Action #1 VF $8; Mitzie's Romance #10 (painted cvr) GD $6.85; Mystery In Space #75 (JLA x-over in Adam Strange) GD $24.

Negro Romance #3 GD $77; Planet of the Apes Magazine #17 VF $7; Plop #17 FN $2.70; Police Action #3 NM $3; Rex Morgan M.D. #3 GD $7; Richie Dragon, Kung-Fu Fighter #1 (intro Richard Dragon) NM $7; Richie Rich Billions #11 VF $6.50; Richie Rich Zillionz #1 NM $20; Rima, The Jungle Girl #1 Mint (origin, part 1) $7; Spoof 1 (infinity cover) GD $2.

Sun Girl #2 GD $97; Story of Martha Wayne #1 FN $13; Tell It To The Marines #5 FN $20; Turok, Son of Stone #17 (prehistoric pygmies) FN $23; United States Marines #3 (Tojo cvr) VG $24; Warlock #13 (30¢ cover variant) VF $13; Wendy Witch World #5 FN $15.

TED VAN LIEW • SUPERWORLD

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I'm getting the feeling that the market is getting ready for another big push. The last year has seen record volume and prices for quality material, other dealers that we've talked to recently also support this observation.

The Silver Age continues to be the most constantly desired category, especially in higher grades. Marvels are generally requested three times more often than DC's, but the DC's are much harder to locate, particularly in better grades. Marvels in the NM range command well over Guide prices at this point, and early Silver DCs in VF or better likewise. Don't even ask me about early Silver DCs in NM (not that they turn up!)

However, the good news is that lower grade sales have picked up considerably. The adjustments made in the Price Guide have served collector and dealer well. Many collectors and readers can now consider putting together runs of [illegible]les again. Pre-hero Marvels are [illegible]ques[illegible]all the time, and if we ever turn [illegible]any in [illegible]grades, they're out of here in world rec[illegible]ime.

Recent Sales: Amazing Fantasy #7 VF+ $375; Batman #112,#114, & Adventure #214 VG+ all for $200; Adventure #292 NM- $105; X-Men #63 NM+ $75.

1970's books are still very hot! Mystery titles generally lead the way, although hero titles are always strong, particularly 15¢ and 20¢ books. The most interesting thing about this era is the abundance of esoteric, experimental, and downright bizarre material that was published. Collectors love discovering this stuff!

Recent Sales: DC 100 Page Super Spectacular #4 NM- $195, #6 VF/NM $125; DC Special #3 VF/NM $48; HOS #8 NM- $85; Hulk #122 NM- $40; Hulk #181 VF $275, #181 NM $500; Laurel & Hardy #1 FN $20; Spidey #129 NM $135; X-Men #94 NM $475.

Golden Age is the most unpredictable section. We can never really predict what will sell. Sometimes it's the mainline superhero titles, sometimes unusual inexpensive books.

Recent sales: Atom Age Combat #5 FN/VF $135; Batman #73 VG+ $165; Fantastic #4 GD+ $215; Superman #23 VG+ $325.

Pre-Code Horror, Mystery, & Crime have been selling nicely. *(Continued on page 110)*

Silver Age Bonanza!

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Action Comics #313 vg $ 7.50
Action Comics #319 vg $ 7.50
Action Comics #321 vg $ 6.00
Action Comics #323 vg $ 6.00
Adventure Comics #308 vg $ 28.00
Adventure Comics #312 vf $ 30.25
Adventure Comics #313 vf $ 30.25
Adventure Comics #314 vg $ 13.75
Adventure Comics #315 f $ 30.25
Adventure Comics #317 vf $ 38.50
Adventure Comics #318 f $ 22.00
Adventure Comics #319 f $ 30.25
Adventure Comics #320 vg $ 17.88
Adventure Comics #322 vg $ 15.20
Adventure Comics #323 f $ 15.20
Adventure Comics #326 g $ 9.50
Adventure Comics #327 f $ 15.20
Adventure Comics #328 f $ 20.90
Adventure Comics #329 vg $ 9.50
Adventure Comics #330 g $ 9.50
Adventure Comics #332 vg $ 9.75
Am Spider-Man #006 vg $ 240.00
Am Spider-Man #007 vg $ 220.00
Am Spider-Man #008 vg $ 220.00
Am Spider-Man #010 f $ 240.00
Am Spider-Man #011 f $ 142.50
Am Spider-Man #012 f $ 142.50
Am Spider-Man #013 f $ 192.00
Am Spider-Man #014 vg $ 465.00
Am Spider-Man #015 f $ 258.75
Am Spider-Man #017 vf $ 388.00
Am Spider-Man #019 f $ 165.00
Am Spider-Man #022 vg $ 67.50
Am Spider-Man #023 vg $ 102.00
Am Spider-Man #025 g $ 60.00
Am Spider-Man KS #1 g $ 78.00
Aquaman #10 g $ 23.75
Aquaman #11 g $ 20.00
Aquaman #12 vf $ 56.00
Aquaman #13 f $ 44.00
Aquaman #16 f $ 32.00
Aquaman #17 vf $ 56.00
Aquaman #19 vf $ 56.00
Aquaman #21 f $ 31.50
Atom #09 f $ 55.00
Atom #10 f $ 40.00
Atom #11 f $ 38.50
Atom #12 f $ 38.50
Atom #13 f $ 38.50
Atom #14 vf $ 49.00
Atom #15 vg $ 17.50
Atom #17 f $ 27.50
Atom #18 f $ 27.50
Avengers #002 f $ 186.00
Avengers #003 f $ 115.50
Avengers #013 f $ 34.50
Avengers #016 f $ 40.50
Batman #158 vg $ 22.50
Batman #159 vg $ 27.50
Batman #160 vg $ 36.00
Batman #161 f $ 36.00
Batman #162 vf $ 63.00
Batman #163 f $ 44.00
Batman #164 f $ 49.50
Batman #165 vf $ 63.00
Batman #166 vf $ 63.00
Batman #167 vf $ 63.00
Batman #168 f $ 63.00
Batman #169 vf $ 84.00
Batman #170 vf $ 63.00
Batman #171 vf $ 273.00
Batman ann #5 g $ 19.50
Batman ann #6 g $ 25.00
Batman ann #6 vg $ 32.50
Blackhawk #186 f $ 8.00
Blackhawk #189 f $ 8.00
Blackhawk #191 f $ 8.80
Blackhawk #192 vf $ 11.20
Blackhawk #194 f $ 11.20
Blackhawk #196 f $ 11.20
Blackhawk #200 f $ 11.00
Blackhawk #204 vf $ 11.20
Blackhawk #205 vf $ 11.20
Blackhawk #207 vf $ 11.20
Brave and the Bold #050 f $ 64.00
Brave and the Bold #054 vg $ 65.00
Brave and the Bold #055 f $ 24.75
Chall of Unknown #33 vg w.s $ 7.50
Chall of Unknown #35 vg w.s $ 7.50
Chall of Unknown #36 vg w.s $ 7.50
Chall of Unknown #37 vg w.s $ 7.50
Chall of Unknown #40 vf $ 21.00
Chall of Unknown #41 vf $ 12.60
Chall of Unknown #42 vf $ 12.60
Chall of Unknown #43 vf $ 12.60
Daredevil #001 vg-f w.s $ 380.00
Daredevil #002 f $ 142.50
Daredevil #003 f $ 93.00
Daredevil #005 f $ 95.00
Daredevil #008 f $ 71.50
Detective Comics #318 f $ 26.00
Detective Comics #321 f $ 35.75
Detective Comics #322 vg $ 26.00
Detective Comics #323 f $ 26.00
Detective Comics #324 f $ 26.00
Detective Comics #325 vg $ 26.00
Detective Comics #327 f $ 42.00
Detective Comics #328 f $ 49.50
Detective Comics #330 vf $ 45.50
Detective Comics #331 f $ 22.00
Detective Comics #333 f $ 22.00
Detective Comics #334 vf $ 28.00
Detective Comics #335 f $ 16.00
Detective Comics #336 vf $ 28.00
Detective Comics #337 f $ 22.00
Doom Patrol #88 vg $ 26.00
Doom Patrol #89 vf $ 45.50
Doom Patrol #92 f $ 35.75
Doom Patrol #93 vf $ 45.50
Doom Patrol #94 vg $ 21.00
Eighty Page Grnt #1 vg w.s $ 188.00
Eighty Page Giant #10 g $ 41.25
Eighty Page Giant #11 f $ 115.50
Eighty Page Giant #12 vf $ 90.75
Eighty Page Giant #2 g $ 56.00
Eighty Page Giant #3 vg w.s $ 88.00
Eighty Page Giant #4 vg $ 88.00
Eighty Page Giant #5 g w.s $ 55.00
Eighty Page Giant #6 vg $ 72.00
Eighty Page Giant #8 vg $ 130.00
Fantastic Four #018 f $ 116.00
Fantastic Four #020 f $ 124.00
Fantastic Four #021 vg $ 52.50
Fantastic Four #023 f $ 77.00
Fantastic Four #024 vg $ 35.00
Fantastic Four #027 f $ 64.00
Fantastic Four #030 f $ 42.00
Fantastic Four #031 g $ 18.00
Fantastic Four #032 f $ 49.50
Fantastic Four #035 f $ 36.00
Fantastic Four #036 f $ 36.00
Fantastic Four #039 f $ 36.00
Fantastic Four Ann #2 vg $ 81.25
Fantasy Masterpieces #4 vg $ 10.00
Flash Vol. 2 #143 f $ 34.00
Flash Vol. 2 #145 f $ 34.00
Flash Vol. 2 #151 f $ 42.00
Flash Vol. 2 ann #1 g $ 79.00
Green Lantern #023 f $ 44.00
Green Lantern #024 f $ 60.50
Green Lantern #025 f $ 77.00
Green Lantern #026 f $ 44.00
Green Lantern #028 f $ 60.50
Green Lantern #029 f $ 60.50
Green Lantern #030 f $ 44.00
Green Lantern #031 vg $ 36.00
Green Lantern #033 vf $ 63.00
Green Lantern #035 f $ 36.00
Hawkman #2 f $ 76.00
Hawkman #3 f $ 48.00
Hawkman #4 vf $ 88.00
Hawkman #5 vf $ 84.00
House of Mystery #135 f $ 20.80
House of Mystery #137 vf $ 28.60
House of Mystery #138 f $ 20.80
House of Mystery #139 f $ 20.80
House of Mystery #141 f w.s $ 20.80
House of Mystery #142 f w.s $ 20.80
House of Mystery #143 f $ 94.00
House of Mystery #144 vf $ 87.50
House of Mystery #145 f $ 46.75
House of Mystery #147 vf $ 59.50
House of Mystery #148 vf w.s $ 46.75
House of Secrets #62 g $ 20.00
House of Secrets #63 g w.s $ 26.00
House of Secrets #64 g $ 26.00
House of Secrets #66 g $ 21.25
House of Secrets #67 g $ 16.25
Journey Into Myst #097 g $ 23.25
Journey Into Myst #098 vg $ 44.00
Journey Into Myst #101 vg $ 26.00
Journey Into Myst #104 f $ 44.00
Journey Into Myst #105 g $ 12.00
Journey Into Myst #108 f $ 44.00
Journey Into Myst #114 f $ 38.50
Journey Into Myst #115 g $ 22.50
Journey Into Myst #116 vg $ 22.75
Journey Into Myst #117 g $ 17.50
Journey Into Myst KS #1 g $ 23.25
Justice League #022 f $ 104.00
Justice League #023 vg $ 23.75
Justice League #024 vg $ 23.75
Justice League #025 f $ 38.00
Justice League #026 f $ 38.00
Justice League #027 f $ 38.00
Justice League #028 vf $ 66.50
Justice League #029 f $ 42.25
Justice League #030 vg $ 26.25
Justice League #032 f $ 24.00
Justice League #033 f $ 20.00
Justice League #035 f $ 20.00
Marvel Tales Ann #1 g $ 53.00
Metal Men #07 vg $ 19.50
Metal Men #08 vg $ 24.00
Metal Men #09 vf $ 42.00
Metal Men #11 f $ 18.00
Metal Men #12 f $ 18.00
Metal Men #14 f $ 18.00
My Greatest Adv #81 f $ 60.00
My Greatest Adv #82 f $ 60.00
My Greatest Adv #83 f $ 60.00
My Greatest Adv #84 f $ 82.50
My Greatest Adv #85 f $ 60.00
Mystery in Space #86 f $ 30.00
Mystery in Space #87 f $ 74.00
Mystery in Space #88 f $ 66.00
Mystery in Space #90 f $ 70.00
Mystery in Space #93 vf $ 24.50
Mystery in Space #95 f $ 14.00
Mystery in Space #97 vf $ 24.50
Rip Hunter #17 f $ 22.00
Rip Hunter #18 f $ 30.25
Rip Hunter #19 vf $ 38.50
Rip Hunter #20 f w.s $ 30.25
Rip Hunter #21 vf $ 31.50
Rip Hunter #22 f $ 24.75
Rip Hunter #23 f $ 18.00
Rip Hunter #24 f $ 18.00
Sgt. Fury #13 vg $ 154.00
Showcase #55 vf $ 157.50
Strange Adventures #155 g $ 12.00
Strange Adventures #156 f $ 35.75
Strange Adventures #158 f $ 26.40
Strange Adventures #159 f $ 26.40
Strange Adventures #160 f $ 35.75
Strange Adventures #161 f $ 19.25
Strange Adventures #162 g $ 8.75
Strange Adventures #163 f $ 24.50
Strange Adventures #164 f $ 19.25
Strange Adventures #165 f $ 19.25
Strange Adventures #166 f $ 8.75
Strange Adventures #167 f $ 19.25
Strange Adventures #168 g $ 8.75
Strange Adventures #170 vg $ 14.00
Strange Adventures #171 f $ 19.25
Strange Adventures #174 f $ 19.25
Strange Tales #113 vg $ 34.00
Strange Tales #114 f $ 130.00
Strange Tales #115 f $ 170.00
Strange Tales #116 f $ 40.00
Strange Tales #117 g $ 16.25
Strange Tales #121 vg $ 14.63
Strange Tales #123 vg $ 20.00
Strange Tales #124 vg $ 18.00
Strange Tales #125 vg $ 16.25
Strange Tales #126 f $ 18.00
Strange Tales #129 f $ 24.75
Strange Tales #131 vg $ 18.00
Strange Tales #132 f $ 18.00
Strange Tales #133 vg $ 14.63
Superboy #109 f $ 14.00
Superboy #110 f $ 14.00
Superboy #111 f $ 14.00
Superboy #113 vg $ 11.38
Superboy #114 vg w.s $ 8.75
Superboy #117 vg w.s $ 11.38
Superboy #119 vg $ 11.38
Superboy #121 f $ 12.80
Superboy ann #1 vg $ 66.00
Superman #165 g w.s $ 17.88
Superman #167 vg $ 21.25
Superman #168 f $ 22.00
Superman #169 f $ 30.25
Superman #170 f w.s $ 22.00
Superman #172 f w.s $ 22.00
Superman #173 f $ 30.25
Superman #174 f $ 30.25
Superman #175 vf $ 38.50
Superman #176 f $ 30.25
Superman #177 vg $ 17.88
Superman #178 vf $ 38.50
Superman Ann #8 vg $ 42.00
Lois Lane #37 g cvr wrt w.s. $ 17.50
Lois Lane #38 p w.s $ 10.50
Lois Lane #41 f w.s $ 22.75
Lois Lane #42 vg w.s $ 22.75
Lois Lane #44 vg w.s $ 28.00
Lois Lane #45 f w.s $ 28.00
Lois Lane #46 vg w.s $ 17.50
Lois Lane #48 f w.s $ 28.00
Lois Lane #49 vf $ 38.50
Lois Lane #50 vg w.s $ 17.88
Lois Lane #51 vg w.s $ 11.25
Lois Lane #52 f w.s $ 18.00
Lois Lane #53 f w.s $ 18.00
Lois Lane #54 f w.s $ 18.00
Lois Lane #55 f w.s $ 18.00
Lois Lane #56 f w.s $ 18.00
Lois Lane #57 f w.s $ 24.75
Lois Lane #62 f w.s $ 24.75
Jimmy Olsen #47 vg w.s $ 18.75
Jimmy Olsen #70 f $ 14.00
Jimmy Olsen #71 f $ 12.00
Jimmy Olsen #72 f $ 12.80
Jimmy Olsen #73 f $ 12.80
Jimmy Olsen #74 f $ 12.00
Jimmy Olsen #75 f $ 12.00
Jimmy Olsen #76 vg w.s $ 8.00
Jimmy Olsen #78 f $ 12.00
Jimmy Olsen #79 f w.s $ 12.80
Jimmy Olsen #83 f w.s $ 12.00
Tales of Suspense #42 vg marvel chipping $ 104.00
Tales of Suspense #46 f $ 78.00
Tales of Suspense #49 f $ 93.50
Tales of Suspense #52 f $ 74.25
Tales of Suspense #53 f $ 48.00
Tales of Suspense #54 vg $ 22.75
Tales of Suspense #56 f $ 28.00
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Tales of Unexpected #79 f $ 33.00
Tales of Unexpected #80 g $ 15.00
Tales of Unexpected #81 f $ 24.00
Tales of Unexpected #82 f $ 33.00
Tales of the Unexpected #86 f $ 9.00
Tales to Astonish #49 vg $ 42.50
Tales to Astonish #51 vg $ 30.75
Tales to Astonish #52 g $ 23.75
Tales to Astonish #53 f $ 38.00
Tales to Astonish #54 f $ 38.00
Tales to Astonish #55 vg $ 23.75
Tales to Astonish #56 f $ 52.25
Tales to Astonish #58 f $ 38.00
Tales to Astonish #60 g $ 42.50
Tales to Astonish #65 vf $ 35.00
Tales to Astonish #66 f $ 20.00
Tales to Astonish #67 f $ 16.25
Tales to Astonish #68 f $ 27.50
Uncanny X-Men #002 vg $ 510.00
Uncanny X-Men #004 vg $ 180.00
Uncanny X-Men #005 vg $ 126.00
Uncanny X-Men #006 vg $ 90.00
Uncanny X-Men #007 f $ 90.00
Uncanny X-Men #008 vg $ 60.00
Uncanny X-Men #011 vg $ 73.50
Uncanny X-Men #012 vg $ 94.50
Wonder Woman #141 g $ 5.25
Wonder Woman #143 g $ 8.75
Wonder Woman #147 g $ 8.75
Wonder Woman #149 g $ 8.75
Wonder Woman #151 g $ 7.50
World's Finest #137 vg $ 12.50
World's Finest #138 vg $ 20.00
World's Finest #139 vg $ 16.25
World's Finest #140 f w.s $ 20.00
World's Finest #141 f $ 12.50
World's Finest #142 f w.s $ 20.00
World's Finest #143 f $ 16.00
World's Finest #144 vg w.s $ 13.00
World's Finest #145 f w.s $ 16.00
World's Finest #146 f $ 16.00
World's Finest #147 vg $ 10.00
World's Finest #148 vf $ 28.00
World's Finest #149 f $ 16.00
World's Finest #150 f $ 22.00

A Market In Flux?

How does one best gauge the market and its health? One sign has always been to see what is NOT available... or what is just flat out difficult to locate. More collectors are commenting on the fact that it is getting extremely difficult to locate certain Golden Age Timelys, Fiction House titles, and Fox Good-Girl and Romance issues. This scarcity causes prices to escalate, interest to peak, and a new surge in purchases to occur. Picking those trends out (ahead of the stampede) is the trick we all wish we could master.

GOLDEN AGE: Low grade Timelys still find homes at above Guide prices. The paradox is that mid-grade Timely and DC will sit and sit, and sit some more, even at discounted prices, unless it is a key book. (Can anyone afford to collect an entire run of the main titles anymore?) It's just possible that newer collectors are picking out only the key books and classic/icon covers, thus putting undue demand pressure on a certain population of books and causing prices on these specific issues to escalate. This also might explain why there is "perceived" low demand for other books in certain geographic areas causing some items to just sit. Many report that it appears the market has certainly moved in this direction during the past two years. Also worthy of mention is the continuing increase in interest in and demand for Wonder Woman and Sensation. These two titles have been "sleepers" for years... but that will soon come to an end as prices and demand continue their upward spiral. Especially the focus of collectors demand are the later Sensations with Astra The Girl Of The Future and the semi-romance format. These books are generally scarce and impossible in high grade.

Golden Age Sales: Action #21 FR $180; Batman #18 GD $275; Black Terror #27 FN+ $165; Dynamic #1 GD $265; Jingle Jangle Comics #1 FN $185; Planet Comics #2 GD $470, #8 VG $275; Sub-Mariner #32 GD $210; Superman #17 GD $195; Thrilling #5 FN $199.

Atom Age: Just when one would think this segment of the market is oversold, it comes back with surprises. Double Guide for high grade books has becomes the norm, especially any "oddball" Fox Romance which usually sell for many multiples in literally **any** grade. Gene Autry and Roy Rogers comics (especially 1940's issues) have been met with increasing interest from western collectors outside our hobby... but they still show some reluctance to pay Guide prices. (This in spite of the fact that later 1940's Gene Autrys and Roy Rogers already list at remarkably low values for their age.) Also higher grade Strange Adventures (especially below #20) and Mystery In Space (especially below #13) regularly sell for multiples Guide, especially certain pedigree, white-page copies. Most in demand: Strange Adventures #2, 9, 10, and all 1955-59 issues... and Mystery In Space #2-12, #40-52 (especially "Kane-on-Kane" covers), and 54-60.

Atom Age Sales: Batman #105 FN $175; Dagar #20 VF+ $410; Dear Beatrice Fairfax #7 VF $85; Lars of Mars #10 FN $265; Little Miss Muffet #11 VF/NM $110; Marvel Tales #97 FN $225; Men's Adventures #18 VF $110; My Past #9 VF $170; My Private Life #17 VF $190; Out of the Shadows #6 FN $138; Strange Adventures #2 VF $675; Sweethearts #69 VF $60; Teen Age Diary Secrets #8 VF $185.

SILVER AGE: After taking a year long breather, the DC Big Five War Books are back. Our Army at War leads the way, but Star Spangled War Stories is close behind. Key issues easily move for multiples of Guide, while finding any of them in high grade is still quite a challenge. Also, from the long-thought dead department... Dell TV Tie-in titles are finding great success on eBay right now.

Silver Age Sales: Action #242 VG $195; Fantastic Four #32 NM/NM+ $175, #33 NM $155; Four Color #1128 FN $90; House of Mystery #156 VF $70; Journey into Mystery #84 VF $590; Mystery in Space #110 FN $18; Our Army at War #128 FN $98, #151 GD $48; Our Fighting Forces #75 NM- $65.

BRONZE AGE: Oddball books and high grade are the catchwords of the moment. Skywald titles continue to surprise, while those elusive Disney/Whitman bagged books fascinate a growing segment of the market. Most were, or course, broken out of the bag, but finding those distributed only in the 3-pack are tough. Finding Wrightson House of Secrets and early '70s House of Mystery books in high grade is proving more difficult than we thought... and when they do turn up in grade they are snapped up so quickly (at multiples) that they rarely make it into catalogs. It should also be noted, however, that many sellers report a growing "glut" of the later Mystery format HOMs and HOSs in low and mid grade. That's good news for those who simply want reader copies to complete their runs. Many have been able to buy near complete lesser-grade runs at bargain prices.

Bronze Age Sales: Batman #226 VF/NM $29; House of Secrets #100 VF/NM $34; Howard the Duck #1 NM $14; Jimmy Olsen #141 $18; Joker #1 NM $32; Lois Lane #105 FN $18; Our Army at War #302 VF/NM $35; Pizzazz #1 VF $28; S.H.I.E.L.D. #1 VF/NM $17; Star Spangled War Stories #205 NM $14; Supergirl #1 NM $26; Sword & Sorcery #1 NM/NM+ $15; Tarzan #209 NM- $20.

Is the market in flux? Many argue that it most certainly is. Collectors have apparently identified (with the help of Gerber, Overstreet, and CBM) the "icon" and classic-cover issues and made them their primary targets of acquisition... abandoning attempts to complete the long 200+ issue runs. And the impact of this on future pricing makes for an easy prediction... breakout books will continue to escalate in demand with listed values moving farther and farther away from their neighbors (Happy Holidays #2 just one of hundreds of good examples). Perhaps the non-breakout books will ultimately emerge as the underpriced "bargains" of the next decade!

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MARKET REPORTS

Continued from page 106

There are many cool books from this era... Gilmore books are especially hot. We've had more ECs than we've ever had before, and they sell pretty well. The higher grades go first, but the others move in time.

Recent Sales: MAD Slipcase Volume VF $185; Mister Mystery #14 VG $135; Mysteries of Unexplored Worlds #4 FN/FN+ $85; Mystical Tales #4 VG+ $58; Shock Suspense #8 NM- $285; Tales From the Crypt #40 VF- $150; #45 VF $125; This Mag is Haunted #10 VG $98; Weird Science #5 VF/NM $350; Witchcraft #2 GD/VG $145.

'Til the next CBM, may the Seven Rings of Raggador look over your collection!

JOEL THINGVALL • NOSTALGIA ZONE
3149 1/2 HENNEPIN AV S
MINNEAPOLIS, MN 55408
612•822•2806

Original comic book art—the latest, greatest, HOT item in the comic collecting marketplace. Unique, one-of-a-kind. Highly expensive or extremely cheap... depending on what you want and how you obtain it.

The key to original art collecting is that the art is so unique, so individual, so one-of-a-kind, that one MUST purchase the art for personal reasons... not perceived or "flip" value.

There used to be a pecking order on original comic book pages: (1) covers, (2) splash pages, (3) pin-ups, (4) character action pages, (5) action pages, (6) pages drawn by certain artists, (7) pages inked by certain artists, (8) pages that are a lot of fun to have and hold and look at. Myself, I always prefer a great face and figure on a page. Although covers and splashes seem to be more highly sought after (and usually go for multiples of interior pages), I find that covers and splashes often have missing type, glue stains, and other "deficiencies" that make for a sad frameable.

I'm still confused, though, about some of the reasoning behind comic book original art values and how they do work as collectibles. Even a splash page often doesn't hold up on the wall as a stand-alone visual. Comic pages do suffer greatly from having a story occur before and after the one being displayed.

As for newspaper strip originals, the marketplace does seem to be flooded with many fine examples of '40's-'80's works by various folk going for a lot less than perceived worth these days.

Again, art is such an individual thing, and any dealer that hopes to sell a fair amount of art in a local market I feel is in for disappointment. People want certain pieces MOST of the time, or if they want junk, they can tune into the eBay auction hour, home of the "cheapo panel page" and sketches en masse by the up-and-comings industrial talents.

Some Recent Art Sales: Jack Brunley Starman interior page $7,500; H.G. Peter Sensation interior page $650; Alex Raymond Secret Agent X-9 daily $1,800; Irwin Hasen All-American interior page $1,000; E.E. Hibbard All-Flash interior page $975.

Shawn Van Breisen Batgirl drawing $70; Gene Colan Meteor interior page $50; Walt Simonson Battstar Galactia interior page $30; Ross Andru 2/3 Flash page $35; Mike Collins Mr. Miracle page $585; Ed Dodd Mark Tail sunday $175; Charles Schulz Peanuts daily $1,750; Mike Deodato Wonder Woman interior page $150; Milt Caniff Steve Canyon Sunday $450; Alfred Andriola Kerry Drake daily $90; Ramona Fradon Superfriends interior page $65.

Gil Kane Undersea Agent interior page $225; Al Williamson Secret Agent Corrigan daily $125; Jeff MacNelly political cartoon $750; Roy Justus political cartoon $450; Wayne Stayskal political cartoon $175; Bill Keane Family Circus panel $100; Stan Lynde Rick O'Shay daily $150.

Sam Glanzman Kona splash page $75; Lee Holley Ponytail story $75; Nick Cardy Batlash interior page $450; Berni Wrightson Swamp Thing interior page $900; Joe Kubert 2/3 Our Army at War page $125.

NAIMAN REPORT CONT. FROM PG. 98

What's in a Name?

demand) genres, Monster Magazines and fanzines. It was compiled with the cooperation of noted authors John Ballantine and Michael (**Monsters Among Us**) Pierce and will include many truly obscure monster movie zines.

And as promised, another chapter will deal with the long neglected "Underground comix!" Also found in this new chapter will be coverage of comic and sci-fi fanzines, the EC Fan Bulletin, Fantasy Illustrated, RBCC, and hundreds of listings that will cover reference books such as Seduction, POP, and others books about collecting.

I'm already placing this tome on my "must buy for all serious collectors" list. And really "hardcore hobbyists, there's a special hardcover edition with tip-in plate of the cover art! Way-ta-go, Jerry!

KANE-ON-KANE STAMPEDE

Now a few folk might raise Cain with me for mentioning this, but Kane art on Kane art seems to be catching fire these days... especially when it appears in the western genre books. Just take a look at some of his work on Johnny Thunder, Hopalong Cassidy, The Trigger Twins, and Western Gunfighters. Take heed comic book and original art collectors, there's a stampede happening out there... and you better saddle up and slap leather now... otherwise you might get ambushed down the road!

HORROR WE DOIN'?

Oh, the Horror! Yes, Halloween is over, yet there are still some scary prices being charged (and being paid) for those ever popular horror books. Gene Carpenter, of **All American Collectibles**, reports that the once thought of short term craze has developed into a burgeoning field of enthusiastic collectors.

"It looks as if there is a newer crowd of people who have disposable income looking for those horror books," says Gene, "Most of these books are priced under $1000... making them affordable to the masses. Those collectors are fascinated by the blood and guts covers that are the hallmark of this genre."

Some of All American's sales include: Haunted Thrills #3 VF/VF+ $475, #7 VG/FN $120, #13 FN- $110, #15 VF $325, #18 VG/FN $135; Voodoo #8, #13, #14 in VF+ for $1050; Voodoo Annual #1 FN $850; Web of Mystery #1 VF/NM $44, #8 VF $170.

See you next year in CBM #76!

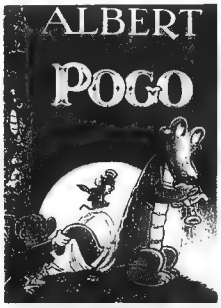
"SOMETHING-FOR-EVERYONE" SALE!

All books are from my personal collection and guaranteed. Please call for a detailed description of any book and to reserve. Time payments available. *Trades considered*—I'm always looking for good stuff, especially Centaurs, pre-WWII superhero, pre-Code horror/sci-fi, etc.!

Abbreviations: **aF(+) = "apparent Fine to Fine+; ct = color touch; ss = seam seal**

Robert Baldwin 7500 Wystone Ave., Reseda, CA 91335 (818) 708-9535
rbaldwin@unex.ucla.edu

Action #14 (1939) G/VG $400
Action #92 (1945) F $125
Adventure #256 aVF (minor ct; Origin "Arrow" by Kirby) $170
Albert Alligator, Pogo Possum: FC #148 VF (file copy) $225
All-Star #18 F+ $575
Amazing Adult Fantasy #13 VF- (1962; all-Ditko) $150
Amazing Spidey #5 G/VG $40
Amazing Spidey #28 VG/F $25
Amazing Spidey #51 NM $45
#s 52-127:all available, most in VF/NM at 40-60% OPG—*inquire!*
Avengers #57 NM (1st Silver Age "Vision") $45
Batman #10 aVF (minor ct) $850
Batman #11 VG+ $595
Captain America #s 110, 111, & 113 (Steranko) VF/NM $35@
Dark Mansion Forbidden Love #1 VF+ $65
Fairy Tale Parade #1 F $275
Fantastic Four #2 F- $550
FF #8 F/VF $200
FF #6 VG (loose staple o/w F+); #7 VG+; #10 F(+) $150@
#s 11-112: all available, most in VF/NM at 40-60% OPG—*inquire!*
Gorgo #1 (1960, Ditko) VF $120
Ibis #6 F++ ('48, Wolverton) $150
Iron-Man & Subby #1 VF+ $80
Incredible Hulk #102 VF/NM $95
Journey into Mystery #39 F (1956, Everett, Wood art) $80
Journey into Mystery #43 F/VF (1957, Williamson art) $120



Keen Detective Funnies 2/10 VG/F (Oct., 1939) $250
Magnus #3 VF+; #6 NM $75@
Marvel Mystery #11 VG $375
Marvel Mystery #16 VG- $295
Marvel Mystery #17 VG+ $325
Marvel Super-Heroes #14 VF/NM ('68, Spidey by Everett) $70
Menace #2 VF- (Everett) $260
Menace #9 F- (Everett) $130
Mystery in Space #39 VF $150
Mystic #2 (1940) aVF (lt ct) $1300
Our Gang #s 15, 18 NM $175@
Sea Devils #1 F- $150
Sensation #104 F+ $145
Sensation #108 F+ $235
Showcase #73 VF (1st Creeper); #75 VF (1st Hawk & Dove) $65@
Spectre #1 VF $75
Spectre #2 NM; #3 NM $50@
Star Spangled #126 VF- $155
Star Spangled #129 F+ $80
Star Trek #1 VF $180
Star Trek #s 3, 4 VF/NM $50@
Strange Tales #115 F(+) $135
Strange Tales Annual #1 VG/F $85
Strange Tales Annual #2 F- $125
Strange Worlds (Avon) #5 VG- $85
Sub-Mariner ('54) #35 G/VG $60
Swamp Thing #1 NM (double cover!) $80
Target 3/6 F+ ('42, Wolverton) $180
Target 3/10 VF- (Wolverton) $250
Weird Fantasy #13('52) VF/NM $165
Wonderworld #11 F+ (minor ss; 1940; Origin "The Flame") $525
World's Finest #4 (1941) G+ $120
World's Finest #85 VF/NM $200

Many other books available 1937-1973; contact me by e-mail or send a SASE w/ two 1st-class stamps to receive a free 21-page list of my better books. Thank you!

Continued from page 16

1942 (Hillman), he was a creature so terrifying and repulsive that he is rarely spoken of or discussed other than in hushed tones on convention floors. Perhaps he is mentioned in secret midnight meetings in the back rooms or basements of comic book shops. No one has ever dared to devote a column to the thing without risking the ultimate price... until now.

Here then, is the history of... the Heap! During World War I, a top German flying ace named Baron Emmelman engaged in a bitter air duel with an Allied pilot and was ultimately shot down. The baron's plane burst into flames and crashed in the dense swamps of Poland. Somehow, the half-conscious Baron dragged himself out of the flaming wreckage and, badly burned and screaming in agony, he collapsed and lay there, motionless but not quite dead.

Days... weeks... months... years passed and the slimy marshes began to grow over, around and within the remains of the Baron. A strange transformation in nature took place. Something grew out of that mass of human decay and swamp vegetation covered with a tangle of vines, weeds and leaves.

Then, one day, it began moving... a form that had once been human slowly raised itself upright, then pulled through the slushy, sucking mud and slithered forward, balancing on vertical growth extensions that vaguely resembled legs....

Finally, the Heap walked the Earth!

One of the most original characters ever created for comic books during the Golden Age of superheroes, the Heap was the very first monster-hero. And he surely influenced the Lee/Kirby monster characters in Marvel Comics' Strange Tales, Tales to Astonish, Tales of Suspense, and Amazing Adult Fantasy in the 1950s and 1960s.

Most importantly, the Heap enjoys the distinction of being the very first "Swamp-Creature" in comic books, preceding Marvel Comics' Man-Thing and DC Comics' Solomon Grundy and Swamp Thing. Solomon Grundy was first to grace a cover, but he did not make his first appearance until November 1944... two years after the first appearance of the Heap in December 1942.

It is important to note that Swamp-Thing enjoyed a long-running TV series on HBO as well as two feature-length motion pictures... all thanks to The Heap. For more of the facts, refer to the Encyclopedia Of Comic Books by Hubert H. Crawford,1978.

Also of note, Air Fighters Comics Vol. 1, #3 has the second appearance of Airboy, the first solo/full Airboy cover, and the origin and first appearance of Skywolf.

John Mlachnik, Minnesota

Ookla the Mok

CBM #72 was the best issue yet, and I'm not just saying that because it contained my Human Torch article!

Will Murray's piece on pre-hero Marvel was the best piece that I've seen anywhere. Those Marvel issues are my favorite comics and I've read every article about that period that I can find. Yet Will Murray still uncovered things that I'd never heard of.

The sidebar on TOS #39 was equally as informative. I've always wondered about why TOS didn't have a superhero strip until 1963, and now I know why.

I must disagree, however, with Murray's assessment of George Bell. I've always liked Inky's inks over Kirby in Fantastic Four #21-27.

I've thought about writing an article like Murray's, but I know that other scribblers are more qualified, and I am very glad that Murray puts so much effort into his research and writing about early Marvel. One slight note is that while Murray mentioned "The Monster in the Iron Mask" from TOS #31 he did not mention how much this creature resembles Ookla the Mok from the cartoon series Thundarr the Barbarian.

The genesis of Marvel Comics #1 is a strange tale I never get tired of reading about. It's amusing to hear that the question of the pronunciation was an issue with Everett right from the start. We knew the correct pronunciation as kids because we were familiar with the cartoon. The placement of the hyphen is a good indicator as well. So, Gary, thank you for your notes on this subject.

I don't think that there were ever comics any better than the Marvel of 1959 to 1967, so thanks for concentrating on those.

Tony Seybert, California

Valiant variant info requested

Have been receiving your magazine in the mail for the past year. I just want to take this opportunity to say that it is one of the best periodicals sold today in the comic field.

In addition, is there any place where you have reprinted the listing of the Marvel Price Variants? I loaned my copy to a friend and he lost it. I would greatly appreciate any help in this area.

Andrew Drooker, Georgia

I think I upset Neal Adams

Like to start off by thanking you for introducing me to comics fandom. I had been reading new comics regularly since 1977 or so, but like so many before me, I had no way to contact or talk to anyone about comics.

I don't know why I bought my first issue, CBM #45. I was a strict Marvel fan at the time, and had just begun to buy Silver Age issues of my favorite title, Fantastic Four, but if I recall correctly, something enticing about the words "advanced comic collector" made me buy the magazine. At the time, my reaction to that phrase was "That's me! I'm an advanced comic collector because I have every issue of the new X-Men." Oh, how wrong I soon learned that I was. Since then, I've bought every CBM and scoured the southland for every back issue—thank goodness for eBay!

So I've learned a lot over the past two and a half years about comics history, but more importantly, because of my new knowledge of comic fandom I've had more fun collecting comics than I ever did before.

Because of your magazine, I attended my first San Diego Con, joined the AACC for a night that I'm sure I will never forget—thanks to Michael Naiman—and got a chance to talk to my favorite comics creators Julie Schwartz and Carmine Infantino. See what CBM has done to me? I love DC now.

On a humorous note about the 1999 San Diego Con, I think I may have upset Neal Adams by being honest and telling him that my first introduction to Batman was his stories that I read in the '70's Power Records series.

And, due to your magazine again, I have discovered the Golden *(Continued on page 114)*

GOLDEN AGE! TERRY'S COMICS

AIR FIGHTERS
V2#6 GVG/$70,V2#8 VGF $250
V2#10 FN $150, v2#12 gvg $80
AIRBOY COMICS
V2#11 G PcFc $56,
V3#1 VG $60, V3#2 FN $75
V4#1 G $24, V4#2 FN $60
V434 GVG $34
V4#5 FN $44, V4#10 FN+ $70
V4#12 FN $60, V5#1 G $20,
V5#2 GVG $18, V5#5 VG $40
V5#8 FN $48, V5#9 VG $34
V5#10 VG $22,V5#11 VG $42
V6#1 FA/G $18, V6#2 VG $38
V6#3 G $24, V6#4 GVG $32,
V6#5 G $26, V6#6 G $26,
MANY MORE!!!
ALL NEW COMICS
#12 VG $150, #14 GVG $76
ALL WINNERS
#1 FA/G $900 Sos,PcFc,
#2 PR $200 2Cfo,Ss
ALLEY OOP
#2 G $15, #3 GVG $20
#10 VG- $28, #11 G $15
312 GVG $18, #13 GVG $18,
ALL YOUR COMICS
#1 VF $80
ARMY & NAVY #4 VG- $56
BIG SHOT
#34 VG $45, #53 VG $25
#55 VG $25, #56 FN $32
#57 VG $28, MANY MORE!!
BLACKHAWK
#23 GVG $44, #33 FN $64
#45 GVG $34, #70 GVG $30,
#93 GVG $30, #101 VG $24 ,
BLUE BEETLE
#41 FN $55, #51 GVG $120
#59 VG/FN $35, V2#1 VF $27
V1#1(1967) VF $18
BLUEBOLT
V6#6 VG $20, V7#1 VF $38,
#103 VG/F $25, #110 VG $130
BOY COMICS #5 VG+ $75
BRAIN BOY
FC1330(#1) VG $24
#2 VG $14,#3 VG $14
#4 VG $14,, #5 FN $20
BUCCANEERS
#21 FN $75, #26 VG $35
BUCK ROGERS
#1 FA(cfo) $120
BUZ SAWYER
#1 FN+ $75, #3 FN- $22
CAPTAIN ATOM
#1 FN- $60, #2 FN $35,
#3 VF $45, #3 GVG $15,
CAPTAIN BATTLE JR.
#2 FA/G $50
CAPTAIN FLIGHT
#4 G- $32,
CAPTAIN FLASH #3 VG $35,
CAPTAIN MARVEL
#2 Fa- $175 NBc,
#3 VG- $425, #4 VG $325
#5 GVG $200 T,#6 INC $35
#7 VG $190, #9 G $105 T,
#10 VG- $175, #11 VG $175
#13 VG/FN $250,
#14 G+ $100 T,StplOut,
#17 FN- $275, #18 VG 350
#19 GVG $100 T,PcCF
COMICS HITS, KIDNAP
RACKET #57 FN $32
CONTACT COMICS
#8 FA $28, #9 G+ $38,
COPPER CANYON
Nn FN + $65
CRACKAJACK FUNNIES
#26 GVG $62, #30 G $45
#31 FN- $85, #34 VG $60
#35 VG $60, #38 VG+ $75,
#41FN- $85, #42 VG+ $75,
#43 GVG $40#43 VG+ $75
CRIME REPORTER, JANE
ARDEN #2 GVG $28
CURLY KAYOE
#1 VG/FN $26
DAREDEVIL (LEV-GLE)
#9 G- $80, #18 GA/G $65
#30 G+(T) $33, #34 G- $18,
#39 VG $22, #41 GVG $20,
DICK COLE
V1#3 VG/FN $30,
DO-DO COMICS
#3 NM $40,
EAGLE COMICS Rur
#1 FA/G $32 L.B. COLE
EXCITING COMICS
#61 FA- $28, #58 PR $28
FACE #2 FA/G $38
FEATURE BOOK,
RIP KIRBY #51 FA/G $25
#54 VG $55,
MANDRAKE #55 VG+ $25
FEATURE COMICS
#93 G $12,
FIGHTING YANK
#14 VG $70,
FLASH GORDON
FC190 FN $32,
FC247 VG $24
FOUR FAVORITES
#15 GVG $30, #16 GVG $32,
#17 VG $35, #32 FN $30,
FRANKENSTEIN
#26 VG $45
GET LOST
#2 GVG $35, #3 GVG $32
GREEN HORNET
#8 PR $44, #16 FA $60,
#16G $80, #22 FA $60
#28 VG $50, #35, GVG $40,
#37 G $40, #40 (logo) $18,
#44 VG $55, #45 GVG $35
#46 FN $85, #47 VG $55
#47 FA/G $25, FC496 VG $75
GREEN LAMA
#6 GVG $65,
H-BOMB and YOU
LA CD (1955) VF $50
HEROIC COMICS
#11 VG $40, #15 FN $60,
HIT COMICS
#15 VG $150
HUMAN TORCH
#1 VG -$2500 Trim,
#4 G $500 T, #5 G- $400 T
#15 GVG $275
IBIS #1 VG- $290,
#2 VG- $150
I'M A COP #1 VF $100,
#2 VF $50, #3 VF $50,
INTRIGUE #1 GVG $22
JACKIE GLEESON
#1 GVG(St. John) $60,
JACKPOT COMICS
#2 FA $60,
JOHNNY HAZARD
#5 VG- $24, 36 GVG $20
#7 G+ $15, #8 GVG $20
JOHNNY LAW-SKY
RANGER #1 FN $30,
#2 FN+ $20, #3 FN+ $20,
MAD HATTER
#1 FN/VF $180
MANHUNT #1 VG+ $98
MARVEL MYSTERY
#8 PR $350 2Cfo,
#16 GVG $400 T,
#17 FN+ $800 r,
#20 GVG $400 LsCvr,
#23 FA $160 AdPgOut
MYSTERY COMICS
#3 G $70 #4 G $90,
METEOR #1 G $47,
MANDRAKE (comic hits)
#53 VG/FN $30
NEW WORLD #1 FN $70
NICKEL #1 G+ $425 Sos
NORTHWEST MOUNTIES
#3 G+(Baker Art) $35
OPERATION PERIL
#9 FN $35
PEP COMICS #8 fn- $240,
PLASTICMAN
#38 G+ $45, #52 VG $46
POCKET COMICS
#3 VG $250,
POLICE COMICS
#64 FN $70,
POPULAR COMICS
#75 FN+ $55, #80 G $20,
#83 FN- $70, #102 G $12,
POWER COMICS
#1 PR $60
PUNCH COMICS
#23 VG $36,
REAL LIFE COMICS
#1 G $35, #11 VG #18,
RED DRAGON
V1#6 G+ $140, V1#8 VG $80,
V1#9 VG $65, V2#5 VG $76
RED SEAL COMICS
#16 GVG $60, #22 VG $40,
SILVER STREAK
#23 G- $36,
SLAM BANG #4 VG $78,
SMASH COMICS
#41 GVG $55#48 FN- $75
#49 FN- $75,#51 VG/FN $65,
#55 GVG $37, #56 FN- $68
#60 VG+ $48,
SPARKLER
#23 GVG $38, #47 GVG $30
SPARKY WATTS
#1 GVG $150, #4 VG $35,
#4 GVG $25, #5 GVG $25,
#7 VG $20, #8 VG $24,
ACTION COMICS
#5 NC $400,
#8 FN+ $2,500 Glu on Spn,
#9 FA $625 , #10 NC $500
#11 NC $150, #12 FA- $300,
#14 FA/G 350 Sos
#16 VG $1,000
#17 VG- $775 2"Sos,
#19 G- $225, #21 PR/FA $150
#22 FA/G $175,
#25 GVG$350 T,Ls,
#26 G+ $200 Ct,T,
#27 GV+ $400
#28 FA+ $100 Ct,CnrM
#32 G $125 PcFc,
#34 FA $90 Cfo,
#35 GVG $160 T,
#36 GVG $160 T,
#37 FA+ $75 C/c,Ct,
#38 GVG $170,
#39 VG-175 Trim,
#40 VG $200 Cnr,
#41 FA/G $90 H20
#43 GVG 170 PgTr,
#44 VG- $250 PgsTr,
#45 VG+ $245, #46 G $175,
#47 VG- $275 CvrLs
#48 VG $25 T,HolFc,
#49 VG- $175 Trim,
#54 VG+ $175 Hol-Book
#96 GVG $90, #101 VG-$220
#110 VG+$110, #196 FA/G$30
ALL FLASH
#1 FA/G $850 Sos,Ct
ALL STAR
#1 FA $600 Sos,BrPa,
#4 FA+ $250 Cfo
BATMAN
#1 VG® $8,000
#2 FA/G $750, #3 R(Cfo)$350
#4 VG-(PcPg10) $800
#5 G(T,Ct) $425,
#6 FA(cfo) $175, #7 VG $725
#8 FA/G $250,
#9 GVG $425 Sos,T,Ct,
#10 FA(Cfo)$150,
#11 FA.G $450
#35 VG $160, #43 FA/G $60
#46 G $60, #52 PR $40,
#57 FA $32, #61 PR $30
#65 FA/G $55, #74 GVG $64
#74 VG- $70, #81 VG- $98, #85
VG $98,#87 VG $82,
#88 VG $72, #107 G $30,
BOY COMANDOS
#4 GVG $88, #5 G+ $70
#9 G- $44, #20 FN $70,
DECTECTIVE COMICS
#37 FA $350PcFc,
#38 FA $1500, T,NoLstPg/Bc
#43 pr $125 1WrpOut Nice
#48 fa+ $150 brn
#154 FA/G $32, #154 G- $46
#168 NC $100, #169 FA/G $46
#187 FA $38, #191 VG- $80,
#193 GVG $58, #195 VG $80
#197 VG $80, #201 VG- $64,
#202 VG $82, #214 VG $82
FLASH COMICS
#10 VG $475, #17 G- $90,
#80 G $80
NEW COMICS
#11 FA + (Ss) Gerber9 $270
SENSATION COMICS
#15 GVG $120
STAR SPANGLED
#1 FA/G $300 #4 VG- $160
#66 FA $40,
SUPERMAN
#1 Inc(Nc,2Wr,2Cfo) $700
#2 PR $400, #3 FA/G $550,
#4 G+ $575 , #4 PR $250 Cfo
#5 FA/G $300,
#6 PR $140 Cfo,Nbc,
#7 G+ $350 T,Ct,
#8 G+ $300 T,Brn,
#9 G- $225 T,WrFc,
#10 VG+$550, #11GVG$300 T
#12 G- $175 T,Brn,
#13 FA/G $175 T,PcFc,Ct,
#14 FA/G $275 T,ReGloss,
#15 FA/G $150 T,
#16 G $185 T,ReStpl,Ct
#17 GVG $275 T,
#18 PR $150 1WrOutNotStry,
#19 G+$200 T
#20 GVG $1225 T,PgTr,
#21PR $85 Cfo, #22 G+$150
#23 G+ $275 InkCvr,
#24 GVG$350T, #25 VG+ 275
#26 GVG $165 T
#48 VG $110, #49 VG $110
#50 VG $120, #64 G+ $58
#76 NC $28, #83 NC $10,
#88 NC $10, #97 G $28,
WHIZ #4 VG- $450 Brn,
#5 NC $50, #6 VG $3285 T,
#14 FA/G $75 Brn,
#15 G+ $160 CvrGlueD
#21 VG+ $215, #24 VG $120,
#26 PR $20 LgPCBk,
#27 G+ $80 Brn,
#29 GVG $85 Brn,
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Age. I have gone so far as to purchase an issue of Famous Funnies that is not pictured in Gerber, #218, the second to last issue with a Buck Rogers cover!

Speaking of the Golden Age, I want to bring up the topic of the "ages" of comics. I've been thinking about this for some time, and I have concluded that we need to redefine our classification of the comic "ages" from the Silver to the Modern times. I don't think we can just say that everything after or before a certain date can be put into a certain age. I think the Flash vs. Manhunter from Mars debate has proved that, but I do believe that books with a "feel" to them can be grouped together. Please allow me to explain.

As it stands now, we have the Platinum Age of strip reprints and the like, followed by an unnamed pre-Golden Age of new material, with pre-hero comic books. That of course was followed in 1938 by the introduction of Superman and the Golden Age of comics and ended when most of the hero books changed their format to either crime, horror, romance, western, war, or science fiction in the late 1940s. That period in comics history has been aptly dubbed the Atomic Age. Most comic historians agree the introduction of the Flash in 1956 started the Silver Age.

Where, then, did the Silver Age end? I propose that there are a few factors that brought about the end of the Silver Age. The first was promoting Carmine Infantino to Editorial Director of DC comics in 1967. That change of direction for DC gave many of their books a new "feel." A second factor in ending the Silver Age was Marvel's new distribution, when they nearly doubled their output and made it impossible for Stan Lee to keep the same "feel" to the entire line. Both factors gave birth to a third, which was the involvement of new creators. During the '60s, DC had had the same people helming their books for close to 20 years, and Marvel really hadn't changed since its near collapse in 1957. I would be very hard-pressed to classify anything that Neal Adams or Jim Steranko put their hands on as a Silver Age book.

OK, so what is next, the Bronze Age? The Golden Age and the Silver Age are defined by superheroes, my question to fandom is, was the so called Bronze Age defined by its heroes? Sure, there were still heroes aplenty after 1970, but if you look at the big two comic companies' output of material in this time period, you'll see that it's dominated by monsters, horror, general anthologies, and even western and romance. This sounds like the Atom Age to me.

We all know that circulation was down for all comics at this time, and a whole lot of different things were tried to punch sales up. Fantasy was introduced with Conan, monsters like Frankenstein and Dracula suddenly haunted the superhero books, reprints were all over the place, and black and white horror magazines were being tried out by just about every publisher. I think this is more of a Monster Age than a Bronze Age.

So, the next question is where the heck is the Bronze Age? As stated before, the Golden and Silver Ages were defined by their heroes, so it makes sense that the Bronze Age would also be defined by its heroes. Giant Size X-Men #1 would be a possibility of the beginning of a new age, as would the restructuring of both Marvel and DC. With Jim Shooter and Jenette Kahn being hired to helm each company respectively, there was once again a different "feel" to the comic books of this time. After the so called implosion of each company in the late '70s, there came a sense of brightness to comics again. People such as John Byrne, Roger Stern, George Perez, Frank Miller, and Jerry Ordway to name but a few, brought a new attitude to comics. The hero once again ruled. This would place the Bronze Age in the late 1970s to the early '80s.

So, what ended the Bronze Age? Once again, look at the heroes. In the mid to late '80s heroes got, for lack of a better word, dark. Miller's Dark Knight Returns and DC's Crisis ended the Bronze Age single-handedly in my opinion. After that, it became popular to be bad. The Punisher, Deathstroke the Terminator, Venom, Wolverine, and the Joker all became very hot properties. In fact, nearly all the hero books had a very dark slant to them during this time period that was aptly named by a fellow CBM reader as a "Dark" age. In my opinion this age lasted until the mid '90s and included Marvel's bankruptcy.

I believe that we are in the midst of a new heroic age as we speak. With Marvel relaunching its hero titles and DC restructuring many of their titles, we are certainly seeing the advent of the Modern Age of comics, but ten years from now, I'm sure some fellow will coin the late '90s early 2000s as some sort of Metallic Age. I'm sure this thinking will cause quite a bit of debate, but I've learned, that's what fandom is all about.

So, I just wanted to tell you thanks, and keep up the truly great work. The next time you're exhausted right before a deadline and are wondering if it's all worth it, remember me and know that everything you do is being greatly appreciated. I mean how would you feel about the guy who first told you about the Silver Age Flash? That's the effect you have had on me.

Ron Atkins, California

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Thanks for a great magazine... I've been a reader since #2! Really enjoyed CBM #73, especially Part 2 of the Larry Lieber interview, which was really great! I would have enjoyed interviewing him years ago when I did an article on the 1970's Atlas line for Overstreet's Golden Age Quarterly!

These days I'm working on an article about those comic book 3 packs of the 1960s and '70s... many collectors will recall the printing on those: "3 Big Issues for 59¢." Well, I have collected several bags' worth and I'm amazed at how well the bags have held up over the decades!

Also, hats off to all of your advisors on the Market Reports, especially Matt Schiffman.

Gary Hackenburg, North Carolina

A-2120 = Alex Nino

I'd like to offer various thoughts on several items appearing in the November 1999 issue of Comic Book Marketplace.

An editor-written caption in Nolan's Notebook reflects uncertainty as to whether "Gladys Parker" was really a woman or a man drawing and writing under a pseudonym. A quick but thorough check of *(Continued on page 116)*

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Trina Robbins' The Great Women Cartoonists and a Century of Women Cartoonists confirms Ms. Parker's gender as female. The book also mentions that Parker was one of the first women whom Hilda Terry was able to get into the National Cartoonist's Society after Ms. Terry herself broke the gender barrier there.

The Warren piece was fairly thorough, but neglected to mention Warren's later SF books, the Rook and 1984, which might have been titled1994, but sadly I don't have any copies any more to check. Both were competent but uneven, and relied heavily on an artist whose signature was A-2120. Stand that signature on its side to reveal… Alex Nino! The Warren horror line included only one Steranko cover, and a cover collaboration between Vaughn Bode and Basil Gogos, in addition to the wonderful art cited in your article.

I was quite angry at Michael Naiman's snide dismissal of the Gold Key version of Yellow Submarine. I bought it off the stands when it came out, and my stained, tattered posterless copy will never leave my collection. I think it's a wonder and a delight. To be sure, it contains some different material from the film, but as a kid living in rural Minnesota, I didn't get to see the film until many years later. When I finally did see it, I was disappointed that a couple of things in the comic weren't in the film, like the Sea of Thought, which was a marvelous concept!

And Naiman's notion of Rita being added "for some unknown reason, perhaps attracting female fans" is ludicrous on two levels. First, young girls needed no encouragement, even that late in the game, to buy anything associated with the Beatles. Second, it's an obvious homage to a great Beatles song, which should serve to answer his myopic question, "did the artist even like Beatles music?"

I agree, though, that the re-release of Yellow Submarine warrants much more attention than it has received. It's a delight.

The answer to the question "Is 'It Rhymes With Lust' graphic novel number one?" has to be no. You're ignoring the obvious: Milt Gross' 'He Done Her Wrong,' an entire novel done in pictures, without word balloons, was published in the 1940s. Gross is another of those neglected geniuses who deserve serious study.

Your excellent piece on Showcase mentioned Wrightson's work on Nightmaster. It's worth noting that, according to a Wrightson quote in Chris Zavisa's book Berni Wrightson: A Look Back, he was assisted on at least one of those issues by both Jeff Jones and Mike Kaluta. And Nightmaster did make at least one more appearance in DC books, a one-page cameo in Neil Gaiman's original Books of Magic series, in issue #3, with John Bolton art.

Overall, your November issue was a fine piece of work. I echo recent cries for some articles on the undergrounds, but I hope you'll steer clear of well-worn territory in doing so. We really don't need another article glossing Crumb or Shelton, talented though they are, when there are so many fine underground artists who have been relegated to obscurity.

Diana Green, Minnesota

Eternally grateful

Need help from CBM readers! The World's Finest team of Superman and Batman was dissolved in what year? 1970? Batman was taken out of World's Finest Comics and Superman was teamed with a different hero each issue, until issue #217 (1973?) when Superman and Batman were reunited.

My World's Finest collection has huge gaps in it. I also need to know which issue of World's Finest was the first without Batman? I need the issue #, the cover date, and the hero who teamed up with Superman in that issue. I also need the cover date of World's Finest #217. If some CBMer out there can help me, I will be eternally grateful.

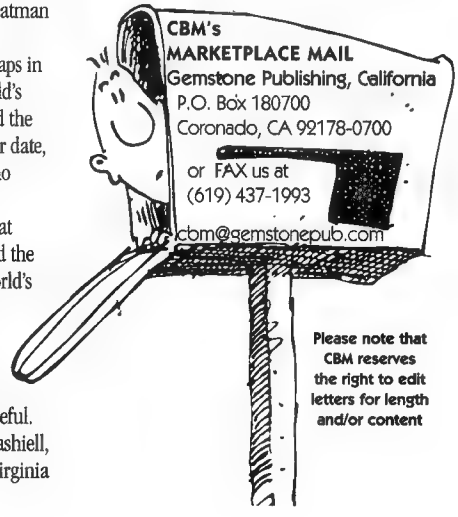
Sterling Dashiell, Virginia

Phoenix Collector's Marketplace '99

We would like to take a little time out and thank Blake Shira and James Daley of Lost Dutchman Comics, for holding the Phoenix Collector's Marketplace '99. It was a great opportunity for the southwest people to get together and wheel and deal for some great books, and associated comic memorabilia. We were fortunate enough to have breakfast the morning of the show with Green Lantern's parents the Nodells, and talk to Bill (4-color and Dell paperbacks artist) George. We had a wonderful time buying and selling oddball and esoteric pre-1965 comics, paperbacks, and fanzines (things that only surface in San Diego rarely, SDCC excluded). We witnessed the infamous 'hole-punched Timelys' that have been appearing on eBay recently: High grade books with large binder holes in them, kind of cute if you look to the right all the time. I was also pleased to see a fair number of children lining up at Mr. Nodell's table to get their Green Lantern comics signed, and another pair of young collectors telling me that Kirby and Ditko are the best! I haven't witnessed young school fans going for old school artists in a long while. I think we should all give a salute to Blake and James for holding a benefit auction for a local Phoenix collector who passed away recently in an auto accident, thanks to them several hundred dollars were raised for funeral expenses. We couldn't stop talking about all the cool books we bought and saw, and alas, even the ones that got away. I do hope there is another show out that way soon.

Thanks boys,

Gino Siragusa & Jamie Newbold, California



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26 VF- $53
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32 VF- $59
33 VF- $59
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50 VG- $13
51 VF- $32
53 VF $36

Operation Peril
6 VF $84

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4 F w $130
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7 F $64
8 F $64
10 F $64
12 VF- $89
13 VF $100
16 F+ $54

Skeleton Hand
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55 G/VG $150

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2 Poor tp, nbc $340
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25 VG ts $376
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Batman 3-D
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30 G $165
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37 G $90
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47 VG- $122
48 VG $136
49 G/VG $102
53 VG+ $520
56 VG+ $125
57 VG+ $125
58 VG $110
59 VG+ $125
61 VG $220
61 G $105
62 VG+ $120
63 VG- $95
65 VG $110
65 VG- $100
70 VG $110
71 VG $100
76 VG $295
91 VG+ $90
100 VG+ $350
100 VG- $270
100 VG- $260

Superman's Girlfriend Lois Lane
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Tomahawk
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4 F/VF $195

Western Comics
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Wonder Woman
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23 F $221
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*Key

bc=bug chew
ss=spine split
ts=tear seal
ct=color touch
cfl=centerfold loose
mct=minor color touch
rs=rusty staple
tp=tape
nbc=no back cover
cl=cover loose
rest=restoration
cp=cleaned & pressed
w=white

For a complete list of the remaining River City Collection send us a SASE to A-1 Comics attention Brian Peets.

Send us your e-mail address if you desire to be notified of new collections.

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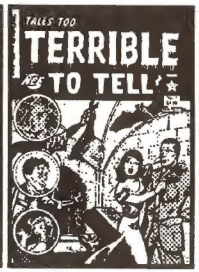
76 pgs; 8 stories; 45 covs. *Terrology* looks at the "definition" of Pre-Code Horror!



TTTTT #2
68 pgs; 8 stories; 45 covs. Complete survey of the Pre-Code titles (Part 1) in *Terrology!*

TTTTT #3
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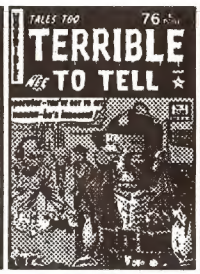
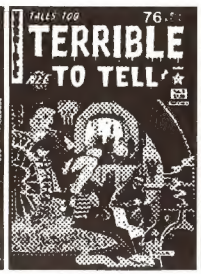
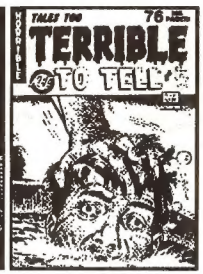


TTTTT #4
76 pgs; 8 stories; 29 covs. *Terrology* looks at **Ajax-Farrell & Comic Media!**



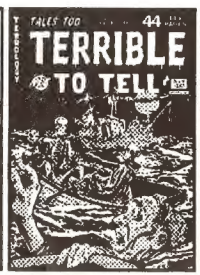
TTTTT #5
76 pgs; 8 stories; 33 covs. *Terrology* looks at **Story** Comics. Great **Gilmor** cover in full color!



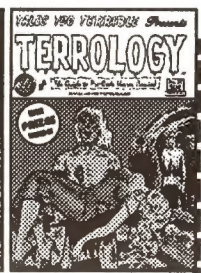
TTTTT #6
76 pgs; 8 stories; 33 covs. *Terrology* looks at **Superior** Comics. Great "Good Girl Art" and another cool **Gilmor** cover in color!

TTTTT #7
76 pgs; 8 stories; 41 covs. *Terrology* looks at **Standard** Comics!

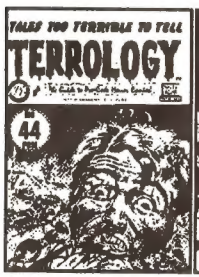
TTTTT #8
76 pgs; 8 stories; 47 covs. *Terrology* looks at **Harvey** horror comics plus EC-Canada's **Weird Suspense!**



TTTTT #9
44 pgs. New format. This scarce issue is out of print in original form. Photocopy reprint is available. Looks at **Gilmor** and includes **Wolverton's** Swamp Monster!



Terrology #10
Title change. 48 pgs. *Terrology* covers **Fawcett.** 4 stys; 29 covs.



Terrology #11
44 pgs; 4 stys; 34 covs. *Terrology* looks at **Charlton** Pre-Code Horror!

Buried Terror #1
1-shot "sister" title with similar format. 32 pgs with covers and story reprints.

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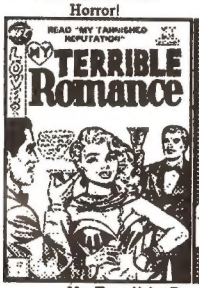

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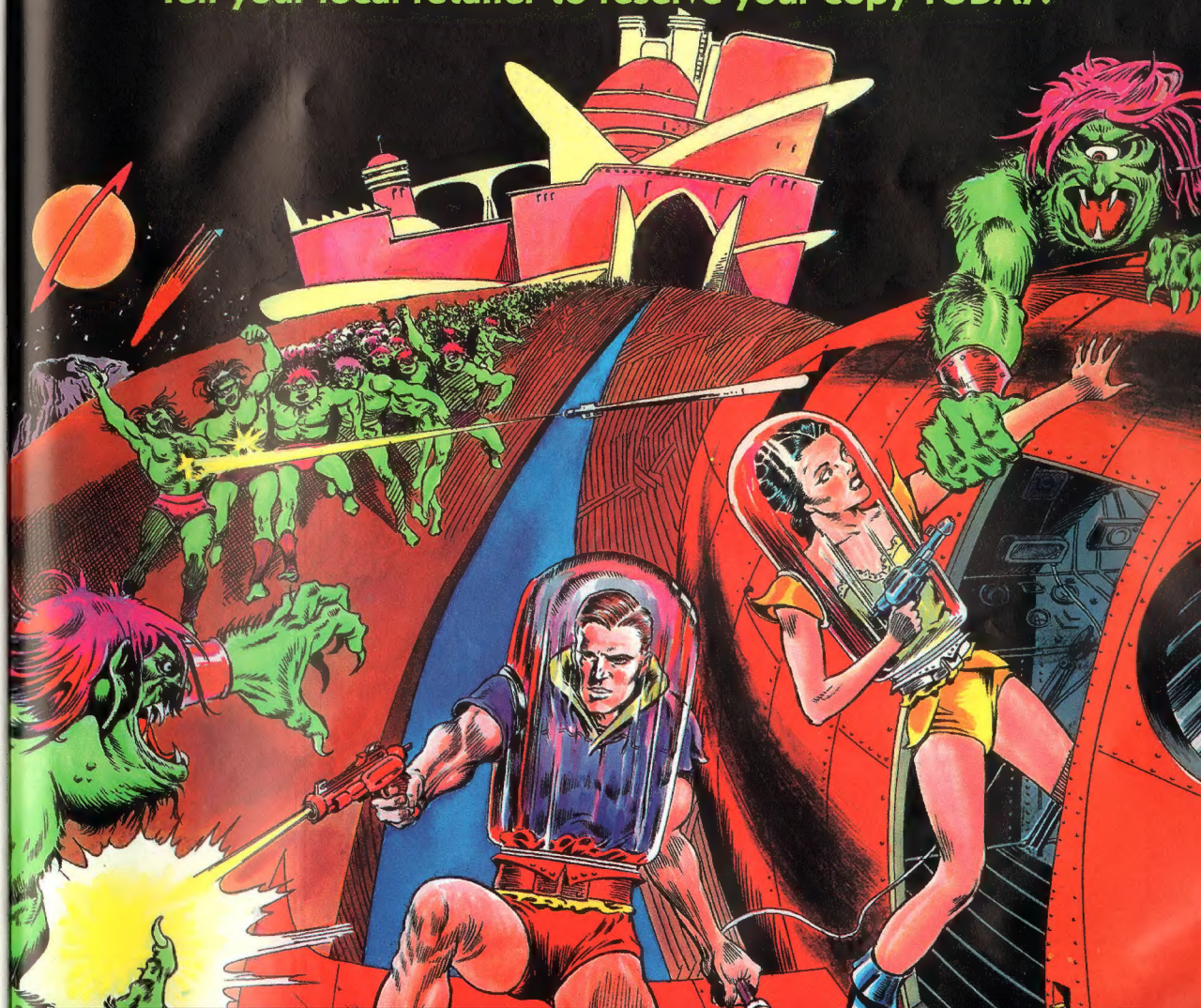

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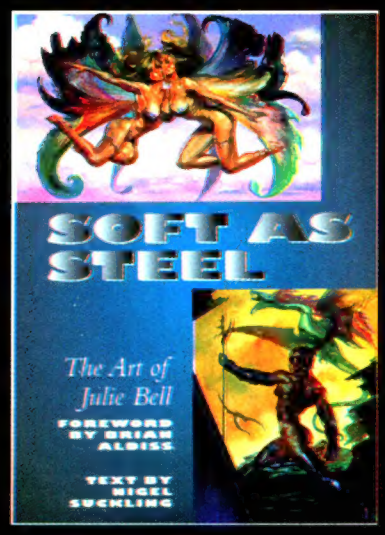

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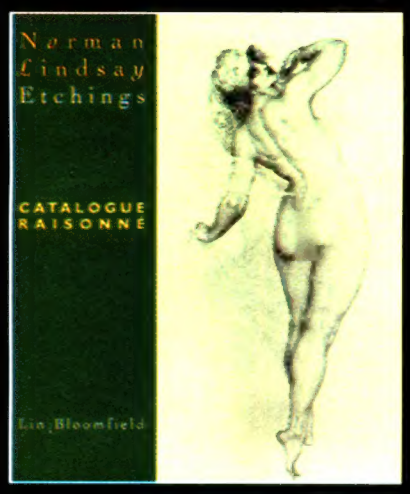

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